Music in Work and Worship

by

EDMUND S. LORENZ

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MUSIC IN WORK AND WORSHIP

A Companion to
"MUSIC IN WORK AND WORSHIP"

CHURCH MUSIC

WHAT A MINISTER SHOULD KNOW ABOUT IT

By EDMUND S. LORENZ

¶ "While the need of seminary classes has been to the fore in the preparation of this volume, the author has not been forgetful of the minister already in the field, who feels his musical limitations and who is desirous of enlarging the scope of his musical culture and activities. The organization of the material for class use should be of service to him instead of a handicap."—*Preface.*

What It Contains:

INTRODUCTION

I. Ideas Underlying the Discussion of Church Music.
II. Why a Minister Should Study Music.
III. What a Minister Should Know About Music.

PART I

THE PHILOSOPHY OF MUSICAL SOUNDS

IV. The Physical Element in Musical Sound.
V. The Physical Element in Musical Sound.
VI. Musical Notation.

PART II

THE PSYCHOLOGY OF MUSIC

VII. The Problem of the Character of Music.
VIII. The Psychology of Music's Action.
IX. Nervous Correspondence Between Music and Emotion.
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XII. How Church Music Assists.

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XIV. Pre-Christian Music.
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PART IV

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XXIX. Description of the Pipe Organ.
XXX. The History of the Pipe Organ.
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XXXII. Purchasing a Pipe Organ.

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Preface

IN the preparation of this book, together with the companion volume, CHURCH MUSIC, issued last year, the author has had before him the needs of three classes: the students in the theological seminaries, the ministers in the active pastorate who feel the gaps left in their preparation for actual work, and the musical workers in the churches, organists, choir directors and song leaders, who are ambitious to excel.

This is not a treatise for experts, therefore, but for workers of somewhat limited musical knowledge and experience, who need the line upon line in instruction and precept upon precept in method here supplied.

The work of the author has been rendered exceedingly difficult by the extreme variation in the resources, culture and ideals of the congregations served by the ministers whom he desires to help. Who shall disentangle the general principles of psychological reaction from the enveloping web of outward circumstances and make their varied application clear?

However, the effort has been made, and a wealth of suggestion has been sought in their varied application. These suggestions have been practicable, definite, ready for actual use. If the needs of average churches have been kept to the fore, it must be remembered that there are so many more of them.

This is a book of a thousand and one details, and yet does not pretend to bring all the possible minutiæ of the methodology of church music. Some readers will wonder that so much self-evident advice has been tendered and others that so much that seems to them of great impor-

tance has been omitted. It is hoped, however, that the author's sense of proportion has guided him aright.

There has been no attempt to supply technical instruction in any line—quite the reverse! The classes to be served by this discussion could not use it.

Again the author has freely drawn upon his earlier book, "Practical Church Music," feeling he could not spare the time to rewrite the material found there and that he could not add to its lucidity.

For purposes of study and recitation the material has been as thoroughly organised as its practical nature permitted. Logic has been employed as a servant, not as an impracticable master.

The author has continued the class room suggestions very reluctantly, having a sense of carrying coals to Scranton, to adapt an English phrase. Yet there may be hospitably minded teachers who will appreciate the rather self-evident hints that are offered.

There is no generous supply of literature on the practical phases of church music. What there is in this country has appeared chiefly in magazines such as "The Choir Leader," "The Etude," "The Musician," "The Musical Observer," and others. It has been freely drawn upon for quotations and suggestions. Among English books, "United Praise," by F. G. Edwards, and "Studies in Worship Music," by J. S. Curwen, have been most helpful. Among American books the most helpful has been F. W. Wodell's "Choir and Chorus Conducting." Other valuable books have been mentioned in the "Supplementary Reading" prefixed to the several parts.

The author wishes to express his high appreciation of the help given by Prof. Henry H. Tweedie, D.D., of the Yale Divinity School, in whom he found a critic frank and unsparing, but sympathetic and suggestive, and also

Music in Work and Worship

A DISCUSSION OF CHURCH MUSIC AS AN APPLIED ART

By

EDMUND S. LORENZ

Author of "Church Music," "Practical Church Music," "Getting Ready for a Revival."

Editor of "The Choir Leader" and "The Choir Herald."

"God is a spirit: and they that worship Him must worship Him in spirit and in truth."—JOHN 4:24

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of the encouragement given by President J. G. K. McClure, D.D., of McCormick Theological Seminary.

The book has also been enriched by the suggestions and criticisms of the author's brother, D. E. Lorenz, Ph.D., of New York City, and of the writer's editorial associate, Rev. Professor Herm. von Berge, upon the practical experience of both of which musical ministers he has freely drawn. Prof. von Berge has also been most helpful in the reading of the proofs and in preparing the index of the book.

Recognition should also be given to the loving labours of the author's two daughters, Miss Barbara Lorenz and Mrs. Prof. J. B. Showers, who deciphered the hurriedly written rough draft, complicated by numerous insertions and interlineations, and transformed it into an orderly copy ready for final study.

Back of all the practical purposes of this volume, the author has felt the urge of a strong desire of contributing to the securing of a deeper spirituality, a profounder sincerity, and a greater efficiency in the use of music in the work of the evangelical churches of America. If this book succeeds in this high endeavor, the author will not begrudge the time stolen from his regular editorial duties and from his opportunities for needed recreation.

E. S. L.

Dayton, Ohio.

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INTRODUCTION

EFFICIENCY IN CHURCH MUSIC

"Study to show thyself approved unto God, a workman that needeth not to be ashamed."—2 TIMOTHY 2:15.

EFFICIENCY IN CHURCH MUSIC

Class Room Suggestions: This introduction is one of the most important parts of this discussion. It lies at the foundation of all that follows in objectives, motives or methods. Through ignorance, through lack of musical capacity, through narrow vision that does not clearly grasp the final objectives of church work, through blindness to the psychological reactions which condition religious results, members of the class may come to this study with no idea of its importance or its value in their future work. It is the teacher's task to rouse their interest in it and to make plain how essential it is to their future success. Special stress should be laid on the minister's relation to the music and on the inventory of musical resources.

Before undertaking the study of our subject, it is evident that we should have a clear idea of the objectives of church music and the general attitude to be taken towards them. In other words, we should canvass the essential elements of efficiency in the management of church music.

1. Efficiency Tests in Church Work

The application of the tests of efficiency to religious work is entirely proper and, if all the factors are properly weighed, is extremely valuable. Such a test would disclose futile preaching and purposeless church effort, not only in individual congregations, but even in denominational life as well.

The efficiency test is particularly important in church music, as the objectives are not clearly formulated in the minds of many ministers and of their musical co-workers; much less defined are the policies and methods, that efficiency would require. When the financial cost of the church music is considered, running as it does into several

millions in the Protestant churches of the land, the question becomes a practical one.

2. Material Efficiency Tests Easily Applied

Material efficiency, as in manufactures, or farming, is easily calculated, as the terms involved are mechanical, tangible, analyzable. The ultimate end is clearly defined; the force to be applied is in most cases exactly estimated; the different stages of the process are easily analysed and differentiated; the results as a whole and in detail may be fully determined.

3. Not Easy in Church Music

a. Intangible Factors. In church music the proposed results are intangible, elusive, incalculable, complicated with other factors, and easily obscured. The forces employed are indeterminate. The methods to be used are complicated and difficult to formulate and it is impossible to gauge their comparative efficiency; because of their complexity and the vagueness of the proposed results, they may be conceived of as ends in themselves.

b. Other Forces Complicate Inventory. This inventory is all the more difficult, because the results of music in church use are complicated by the forces and methods which act in co-operation with it, sometimes covering up the lack of musical efficiency by their practical efficiency, sometimes neutralising the actual musical efficiency by their own lack of it.

c. Inventory Rendered Difficult by False Ideals. Another difficulty is that many church music workers have such false, distorted, exaggerated and even absurd ideas of the nature and value of music. Perhaps the most fatal of these misconceptions should be corrected here.

Music in a church service is not an end in itself, but a

means to an end. Church music is not pure, but applied art. It is a composite made up of music as an art and of the religious purpose for which it is used, and the latter is the more important.

The music of a church service is not a primary religious element, as it has no inherent religious value, but is simply a preparatory and contributory nervous factor, subordinate to the controlling purpose of that service.

The whole process of determining efficiency in church music is complicated by the fact that we are not only in the realm of the psychological, but in that of the spiritual, whither our logical mental processes will not carry us.

While the determination of efficiency in this line of church effort cannot be exact, yet enough facts can be secured to justify analysis and the application of tests.

4. Three Lines of Efficiency in Church Music

In church music there are three distinct lines of efficiency:

a. Musical efficiency in knowledge, skill, culture, taste and management. This constitutes its skeleton, the mere dry bones of Ezekiel's valley. It is very valuable, but only as a foundation for the exercise of more vital elements.

b. Popular efficiency in reaching and affecting the people to be influenced. This is its flesh. The beginnings of vital processes are here, the tissues through which the currents of divine life shall flow to reach their ultimate purpose.

c. Spiritual efficiency in securing religious results. This is the soul, the final test of efficiency in church music. Only as the skeleton is clothed with the flesh of appeal to the people to be influenced and these tissues thrill with the tides of religious impulse consummated in religious

decision, does the music of the service reach the true efficiency which justifies its use.

5. Elements in Securing Efficiency

As far as the worker is concerned the important elements in securing efficiency in church music are:

a. A clear idea of the actual results to be expected from church music—the blueprints of the final goal of effort.

b. The correct methods to be used—the machinery to be installed.

c. Contagious feeling, aggressive force and spiritual energy—the power house.

d. Intelligent management—the overhead control.

6. Music's Contribution to Church Efficiency

Music contributes to the efficiency of the church service:

a. By making it attractive. It should increase the attendance and so enlarge the opportunity of helpfulness.

b. It predisposes to hospitality of mind, creating a readiness to accept the religious ideas and impressions offered in the course of the meeting. To do this it must be pleasing, appealing to the taste of the particular people whom it is intended to attract. But it must conform to the ideals of church service held by those who listen. The hearer may enjoy "jazz" on secular occasions, but be outraged by it in a church service. On the other hand, he may delight in the demand made on his intelligence, his dramatic instinct, and his critical musical taste by the music of a symphony concert, and feel disturbed by it in his religious meditations. Hence not academic standards, nor ideal tastes, but the actual religious appeal to the persons to be attracted is the criterion of value.

c. Music creates a greater psychical, mental, emotional and spiritual unity in the aggregation of individual units composing the congregation. It serves as a catalyst which causes the atoms of human individuality to cohere.

Music concentrates the attention of all on one common experience. Distracting individual cares and anxieties, or wishes and imaginations, give place to the common impression made by the music. They share the quasi-emotional nervous effect produced by it. It prepares the way for the crowd psychology which displaces the individual psychology and acts upon the feelings, impulses and motives that are common to all, more or less eliminating inhibitions and restraints that check individual action. The congregation becomes a composite of all its individuals, like the composite picture of a class or group of people.

Music supplies a common physical exhilaration and a common nervous stimulus, both particularly intensified by united participation in the congregational singing. This shows itself in deeper breathing and hurried heart action, made visible by brightening of the eyes, flushing of the face, and general excitement.

The music used must have emotional value adapted to the range of feelings a religious service is intended to develop and express. Not common thoughts, but common feelings unite a miscellaneous crowd of people.

d. Music stimulates the mind, makes it more responsive to the instruction given and to the appeal made to the imagination or to the feelings. This is due to the increased heart action, the flooding of the brain and of the nervous system with blood, producing greater mental activity and a more responsive nervous susceptibility. Music, therefore, makes a valuable vehicle of instruction, as in didactic hymns or pedagogical verses, or the like.

It is even more helpful in association with inspirational or hortatory hymns, or with services of that general characteristic.

e. By this peculiar nervous stimulus, given to the mind, music prepares the way for religious emotion.

It overcomes the nervous inertia and the mental indifference, so that there is a greater susceptibility and a more immediate response to the religious appeals of the place and hour, thus intensifying the emotional reaction.

It gives a natural and spontaneous expression to the worshipful emotions that grow out of the contemplation of the divine perfections, and so helps to clarify and intensify them.

It beautifies, actualises, intensifies the worshipful materials, the hymns, the Scriptures, the prayers, and so makes them more expressive and stimulating.

Music so intensifies and sublimates personal and social emotions as to prepare the way psychologically for the action of the Holy Spirit in transforming the nature of unbelievers.

f. Music has great value in creating a general emotional atmosphere for a service. There is a general deprecation of emotion because the word to so many minds connotes violent if not hysterical feeling that is not under proper control. That is a serious misapprehension. There are few ideas that do not have some emotion attending them. Who has not heard religious emotion objected to in a very emotional way?[1]

Emotion is the very life of religion. It is the proof that religious ideas have reached the inner man, that

[1] "In the face of the critical, materialistic spirit of the age, even at the risk of being called sentimental, our churches would do well to seek a more habitual warmth of mood in public worship."—Waldo S. Pratt in "Parish Problems."

they have passed from the abstract realm of ideas to the concrete realm of conviction. Mere ideas have no power over men's lives until they have been vitalised into feelings and thus have reached the will and been transformed into character. Faith is not the intellectual recognition of a demonstrated proposition; the accepted idea must be transmuted by feeling and will into life.

g. Music facilitates the emotional contact between the abstract truth and the spirit of man, which moves the emotions and the volitions.

7. The Selection of the Music

It will be seen at once that the selection of the music to secure the desired results is of prime importance. It will be sufficient here simply to emphasise its adaptation to the purpose in view, whether mere stimulation, psychical unity, inspiration, emotionalisation of truth, or the solemn act of worship.

8. The Musical Organisation of the Church

a. The musical work of the church calls for as careful and efficient organisation as does any other enterprise. The cogs of the machine should be so fitted into each other that there shall be no lost motion.

b. Just what that organisation should be need not be elaborated at this point, as it will be discussed more or less minutely throughout this treatise. Only one fundamental element calls for consideration here—the place and work of the pastor.

9. The Pastor Should Be the Executive Head

a. The Pastor is the Head of the Music. The pastor of a church is its executive head, the *ex-officio* head, there-

fore, of its musical activities. This is practically as well as theoretically important, for the music is too intimately interwoven with all his public efforts not to be under his supervision.[2]

b. *The Pastor Cannot Evade This Responsibility.* The musically ignorant pastor should not solve his musical problems by turning the whole matter over to musical subordinates. That is a cowardly evasion of duties that only means added troubles and problems and the failure of an important part of the church's forces to function properly in securing the final objectives of church effort.[3] The real solution is for him to master the subject by reading, observation, and even organized study, and so to fit himself for the task of an efficient supervisor of the musical activities of the church. Really this should have been done during his studies in his seminary course.

c. *What a Pastor Needs to Know.* He need not be an

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[2] "It will be said that clergymen and ministers are too ignorant of music to undertake any control. That depends on what sort of musical knowledge is necessary for the purpose. To understand the use of music in public service, to know when the tune is one people can sing, and one that they have learned, to judge what speed is congenial to devotional feeling, to hear when the organ is played too loudly, to encourage and direct the assembling of the congregation or the choir at its weekly meetings—to do all these things a man does not need to know harmony or play the pianoforte."—J. S. Curwen in "Studies in Worship Music" First Series.

[3] "How is it possible that the clergyman can sincerely exhort the congregation to do their duty in the performance of the music if he himself neglects what cannot but be considered a part of his duty. It is impossible to believe that the great majority of the clergy should not feel the disadvantage of being ignorant of that which forms such a considerable and important part of public worship."—Carl Engel in "Reflections on Church Music."

executive musician, either vocally or instrumentally, but he should know just how music assists and what style and grade of music, or even what particular hymns or choir pieces will best serve his purpose. It would be one of the happy results of proper musical training in theological seminaries if the minister knows more about music in general than his musical subordinates.

Furthermore, he need not assert himself in the purely technical side of the music. His subordinates should be allowed to teach him the several values of the details of rendition, as a railroad president expects reports from his engineers or from his legal counsellors. His business is to see that the hymn singing by the congregation, the music of the choir, the playing of the organist, the solos by leading singers, the special music by invited vocalists, shall all co-ordinate and function properly in securing the stimulating, inspirational, emotional and religious results it is his business to obtain. If his eye is not single in steadily looking for them, no one else's will be.

d. The Pastor Should Supervise the Selection of Music. He should select the hymns to be used. He knows what the message of the hour is and what hymns will help express it. He should have a voice in the selection of the tunes, for a poor tune will wreck a good hymn.[4] He should be consulted in the selection not only of anthems,

[4] Regarding the minister's control of the tunes to be sung to hymns, Mr. J. S. Curwen quotes Dr. Allon, in his time one of the most prominent Nonconformist ministers in London: "During all these years, I chose the tunes as well as the hymns. I have done so, in fact, from the first; yet I have never had the slightest trouble on that score with our organists or choir masters. It was a recognised principle, that the responsibility of every part of the worship rested with the minister." It should be said that for many years the somewhat irascible and masterful Dr. Gauntlet, the great organist and editor of hymnals, was Dr. Allon's organist.

but of solos as well. Even the selection of the organist's voluntaries should be subject to his approval.

This pastoral supervision should be genial and sympathetic, not dictatorial or autocratic, taking advice gratefully, as well as giving instructions cordially. It will be wise to explain to his musical helpers the general effects he wishes to secure, the relation of their numbers to his general plan, the reasons why certain suggested music fails to fit into his plans.

e. His Authority Ought Never to Fail. This supervision should not be veiled too much, the pastor's authority being always taken for granted by all concerned. At no time should the pastor allow his control to lapse through indifference or carelessness. His hand must be ever on the wheel, steady and unwearied.

10. Inventory of Musical Resources

a. Churches Possess Large Unused Musical Resources. Few churches know, much less use, all their musical resources. Their life would be richer and their efforts more productive, if these talents were utilised. Their recognition and use would benefit the church and develop their possessors. A careful inventory of singers and instrumentalists would uncover treasures of helpful ability.

b. Such an Inventory Would Supply Two Needs. Not only would the effectiveness of the public services be greatly increased, but its activities would be broadened in other lines, such as social and artistic. Incidentally it would deepen the interest and quicken the zeal of many young people who now are lying fallow.[5]

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[5] As an admirable illustration of the possible thorough organisation of the music of a church, an extract from a letter from Prof. R. Deane Shure, director of music in the Mount Vernon Place Methodist Episcopal Church South, Washington, D. C., will

c. Card Index of Singers. There should be a classified card index of all the persons having available voices from babyhood to old age, some for membership in the choir, some for occasional use, as a baby or as a veteran soloist, some for supervision and encouragement with a view to their training and development for future use.

d. Card Index of Instrumentalists. Another index should be made of people, young and old, who play the organ or piano, or other instrument; some of them may be scheduled for immediate use, as on special occasions, or in an improvised orchestra; others should be encouraged in taking lessons and be urged to practice faithfully with the hope of future usefulness.

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be helpful: "We have a chorus of eighty voices that sings at *both* Sunday services. They are volunteers and sing the anthems with organ accompaniment. To add contrast to the service, and a spirit of worship, we have in addition a men's quartet that sings just before the sermon, unaccompanied.

"We have also a Junior choir that sings in the Junior church. I rehearse them on Saturday morning. We then have a Men's Chorus that sings in prayer meeting each Thursday night. There are thirty in the Junior choir and twenty in the men's chorus. The men's quartet sings with the men's chorus at the prayer meeting. For Epworth League, at 7:00 P. M., I use eighteen mixed voices, rehearsing at 6:00 P. M. I have song leaders for each department of the Sunday School and a chorus for that service made up from the large choir. Music lessons are given in voice, piano and organ by the church at regular fees, or gratis, developing the musical talent of the church and adding to its resources. A monthly concert by the several departments stimulates interest and the collections help finance the department."

From what we know from other sources, this elaborate musical organisation is filled with a devout and evangelistic spirit, making it spiritually as well as musically successful.

When Prof. H. Augustine Smith was the director of the music at the First Congregational Church of Chicago, he had an even more elaborate organisation of his musical forces.

e. Index of Music Owned by the Church. There should also be an index of the music in book and octavo form already owned by the church. This should include the separate titles of all the numbers in the books. It is important that the number of copies of each should also be given. It will not be amiss to make a note of the condition of each issue. The index should also include the composer and the time when it was last used. Incidentally the proper care and organisation of this music should be attended to.

This index should be easily accessible to the minister in order that he may have his resources at command.

REVIEW QUESTIONS

1. What is an essential preliminary to this discussion?
2. Why are efficiency tests needful in the study of church music?
3. Compare efficiency tests in material and spiritual things.
4. State some difficulties in applying efficiency tests to musical work in the church.
5. What misconceptions complicate an inventory?
6. State the three lines of efficiency in church music.
7. State four factors in securing musical efficiency.
8. In what seven ways does music contribute to church efficiency?
9. Why is an organisation important?
10. Who is the executive head of the music of any church, and why?
11. Why should the pastor not evade this responsibility?
12. What should a pastor know about music?
13. In what ways should the pastor's supervision of music be manifested?
14. In what spirit should he exercise this supervision?
15. Why should he not allow his authority to lapse?
16. Is a canvass of the musical resources useful?
17. What records of them should be kept?

PART I

THE ORDER OF SERVICE

"Let all things be done decently and in order."
—1 Cor. 14 : 40.

I

THE NEED OF AN ORDER OF SERVICE

Class Room Suggestions: Elaborate and illustrate still further the necessity of an order of service and its psychological basis in the reactions of the people to its several exercises.

Ask each student to furnish an outline of an order of service, specifying the purposes of the several types of services. It may be interesting to indicate the latter by means of texts of varied emotional appeal distributed in slips to the individual students. These outlines may then be used in illustration of Chapter Two.

Supplementary Reading: The literature on this topic is very scant, consisting chiefly of incidental hints in books on homiletics and pastoral theology. Hoyt's "Public Worship for Non-liturgical Churches" (Doran) will be found helpful.

1. Study of the Order of Service Needful

Before beginning the discussion of the management of church music, it is necessary to study its co-ordinate factors in the service in order to fully appreciate its relation to them. The music is not a thing apart; it influences and is influenced by the exercises associated with it. The spirit of the whole service, the parts immediately before and immediately after its several numbers, all affect the general and the individual musical selections made and the manner of their management and rendition. Just as a minister cannot successfully ignore the musical elements of his service and preach regardless of their character and influence, so a music director cannot leave out of sight the prayers, the Scripture readings, the offering and the sermon. The several features of the service are not merely mechanically associated in time and place, but are linked together in spirit and in influence. The need of a study

and of an analysis of the order of service at this point is, therefore, peremptory.

2. Some Order of Action Necessary

The observance of an order of service in religious assemblies is spontaneous and instinctive. Wherever there is occasion, in thought or in action, to pursue a train of thought or a series of actions, the human mind everywhere, whether savage or civilised, seeks to analyse and arrange them in some orderly fashion. Indeed, the rating in mental ability and in the civilisation of a people depends upon their success in social orderliness. It is a fundamental instinct underlying the effort to understand and control human environment; it is the reason of man demanding that his ideas and his actions shall be orderly, so that they may be reasonable.

a. Necessary to Concerted Action. Wherever men are associated in action, there must be some defined schedule of activities, whether in business, in community activities or in religious assemblies. There can be no orderly cooperation leading to a definite purpose without one. That order must be based on common consent by special agreement, or on accepted traditions recognised as valid. It may be based on the accepted authority of a leader, who shall control the order of events to suit his own purpose, or on the formulated objective of the associated individuals. That personal schedule of activities must have regard to the consensus of opinion in the assembly, or the leader will lose his authority; in other words, he can rarely be arbitrary or autocratic in his management. Even the general of an army must beware of defying the common judgment of his soldiers, lest the morale of his men should suffer, even if more serious revolts against his authority do not occur.

b. Particularly True in Religious Assemblies. This is particularly true in the religious life of men. No matter how rude a savage tribe may be, its religious customs are consistently formulated and rigidly enforced. Religious ceremonies are usually more elaborately developed and conscientiously observed than those that are merely social. The order of service in a religious dance among savages is as detailed and as meticulously observed as that of the most elaborate cathedral.

In a religious assembly there must be a clear understanding of not only what, but also how, it is to be done, if the individuals composing it are to rise and sit together, and pray, read, or sing together. An order of service of some sort, loose or rigid, as the case may be, is inevitable. Without it there is wasted effort, a chaos of futile endeavour.

3. Accepted Orders of Service Fundamentally Correct

In the consideration and analysis of accepted orders of religious services, it may be taken for granted that they are fundamentally correct in their psychological basis. These traditional orders of service have a good many strong points. In a general way, the audience knows about what to expect and is able to adjust its state of mind to each successive feature. The very inevitableness of the succession of numbers effects a calming serenity, a steadiness of devotion. There are no severe shocks of unexpected impressions to distract the mind. The service is dignified and formal; everything is done decently and in order.

a. Result of Centuries of Experiment. Consciously and unconsciously, they have been evolved after generations of experiment by the co-operation of competent

leaders and by mass instinct and experience. A study and analysis of them, item by item, will almost certainly justify them psychologically, if the ultimate purpose and the mental and moral characteristics of the participants are clearly kept in mind. There must be radical changes in the mental reactions of a people to warrant their utter repudiation.

b. Needful to Religious Ceremonies. Unless there is a carefully ordered method of procedure, there can be no calm, dignified, impressive service befitting a religious assembly. Wisely elaborated and properly managed, a ceremonial is always impressive, even if its symbolism is not understood, whether it be in pagan temple, in Masonic lodge, under cathedral arches, or in a modest, wayside chapel. A baptismal or christening service, or the Lord's Supper, will hush and impress an otherwise most indifferent audience.

4. Controlling Ideas in an Order of Service

The following are the controlling ideas in the building of an order of service:

a. A clearly defined purpose for the service as a whole.[1] The purpose will control its spirit, its hymns and music, its Scriptures, and its prayers, as well as its sermon.

b. That purpose should unify the service, whether it be

[1] "The very thought that a service may be humdrum, that it may be a monotone, or in other words may be soporific, is distressing. Tennyson's farmer comes to church, and hears the parson droning on—like the buzzing, buzzing of a bee—all the same tone, and he goes to sleep. To aim for nowhere is to get there! To look forward to a service simply to go through so many hymns, prayers, notices, preachings, without a distinct and definite objective, is to be 'up in the air'—is to fail of accomplishment."—Rev. Prof. Jas. G. K. McClure, D.D., in "The Continent."

worship, instruction, inspiration, emotional vitalisation of religious truth already accepted, or a decisive action of the will.

c. Every feature of the service must contribute in its own way to that controlling purpose.

d. The successive features should make progress and should be cumulative in effect, increasing in impressiveness from prelude to hymn after the long prayer and from the hymn or anthem before the sermon to the postlude.

e. This progress of appeal should be based on an analysis of the psychological reactions of the several features.

5. The Psychological Progress of a Service

a. Arrest of Attention. The very first result to be secured is attention, an active turning of the minds of the people to what is to be done and said.

b. Creating Intellectual and Artistic Interest. The minds of the people must become actively engaged on the features of the service as it proceeds. They must interest by their content and please by their manner of presentation. There must be mental stimulus and artistic satisfaction preliminary to all other impressions. Dullness and stupidity in management or speech block the road that leads to religious impressions.

c. Stirring the Emotions. Mere intellectual interest is not enough. To convince the hearers with the truth is a preliminary essential, of course, but that truth will not influence until it has been vitalised by emotion and kindled into a conviction.

d. Wakening the Spiritual Sense. The emotion must waken and stimulate the spiritual sense, the power of apprehending spiritual realities, rising into a very real consciousness of God, into an actual communion with

Him. According to their several religious talents, all members of the congregation should reach this spiritual eminence, if the service is to be accounted effective.

6. Three Factors Condition the Order of Service

An order of service is not an independent entity, a self-sufficing work of art, but a means to an end. Its value is to be measured by its serviceability. That serviceability depends (1) on the defined purpose, (2) the adaptation to that purpose of the means used, and (3) the character of the people to be influenced, whether individually or collectively.

a. No Rigid Order Possible. If this be true, and few would venture to deny it, it follows that there can be no rigid order of service to be used at all times and everywhere, for all these factors vary at different times and at different places. Even if the usual claim be allowed, that the purpose of every service must be worship, that does not prevent the great variability of the remaining factors. The English service, as heard in Westminster Abbey or in some great city church, is magnificent, impressive, awe-inspiring, uplifting; but in an obscure, poorly-attended village chapel, or in an improvised hotel service at Brussels, Mainz, or Verona, it becomes a pitiable travesty to all but the merely liturgically devout.

b. Order Depends on Purpose. But there are other purposes in religious assemblies than that of worship, important as that is. The chief objective may be inspirational, or didactic, or even semi-secular. A subordinate worshipful element may be recognised in all of these, as helpful in surrounding the main objective with an elevating, dignifying religious atmosphere; but the main purpose must greatly affect the order and the nature of the service. Even where a type of service is justified in a

given congregation by its available resources and by its character, it does not follow that that type should be exclusively used or rigidly followed, for there are varied purposes to be served by different services. The variety of leading purposes still demands a variety of orders of service. Is it the regular worshipful morning service for the established Christians? Is it a popular evening service to secure the attendance of indifferent members or of outsiders? Is it a special evangelistic service to enable scholars in the Sunday-school to publicly register their acceptance of Christ? Is it part of an evangelistic campaign to win definitely the unsaved people who are more or less closely associated with the congregation by family or social ties, or by habits of church attendance? Is it to be a rally of persons interested in local moral reforms, or a call to the community to meet some signal moral or religious crisis? Every one of these calls for its own type of service.

c. Order Depends on Available Resources. Then again the features of the service must depend on the resources at hand. Great choral and instrumental effects, such as awe the hearers in a great cathedral, are impossible where only a little reed organ and untrained voices are available. The means at hand must be made the most of for the purpose in view. Fortunately in such cases, the susceptibility to impressiveness is usually in inverse ratio to the means at hand.

d. Order Depends on the Character of the Congregation. The order of service, and the means to be used in realisation of its purpose, must greatly depend on the persons constituting the congregation. Not only are there differences of taste and culture to be considered, but types of mind and character as well. Some communities, by natural tendency, by life-long habit, by traditional in-

fluence, are extremely susceptible to a liturgical and symbolical service. The responsive prayers and readings, the genuflexions, the burning candles, the swaying censer, the elaborate ceremonies, the occasional burst of organ music, the symbolism of architecture, sculpture, and painting, appeal to them strongly. The less imaginative, more abstract, matter-of-fact attendants at the Nonconformist Chapel, are not impressed but repelled by these to them meaningless gestures, and the order of service to reach them must be simple, severe, without spectacular distractions to their devout minds.

From this survey it will be seen that there can be no one rigid order of service, but that all accepted forms can be justified if they serve the ultimate purpose of a service in the nation, or the community, in which they are used. The High Church liturgical service and the loose, opportunist Salvation Army meeting may alike find psychological and religious justification.

7. Two Services Each Sunday with Like Order of Service is Unwise

To have two services every Sunday with exactly the same order is to forego the attraction of variety, is to be resourceless and stupid. That it is so common does not mitigate but rather deepen the offense. The rigid adherence to a traditional order of service has no religious basis; it is tradition gone to seed. In the liturgical churches, the order is constantly varied by the observance of various seasons and feast days with a complicated variety that leads an outsider to thumb his prayer-book in despair. But the contemners of liturgy are often bound with extra-liturgical fetters to a mechanical order that allows for no variation. Not only do the poppies wave over those who rest in Flanders' Field, but the same flower of

deadly routine waves over the sleepers in many of our churches which still have embroidered on their bulletin banners the somnolent slogan of "the usual services"!

8. The Faults of a Rigid Order of Service

A rigid order of service has the faults of its virtues. Its inevitableness becomes mechanical. The grinding of the machine submerges the voice of the Spirit. The successful carrying out of the order becomes the final purpose of the service. The calm serenity becomes passivity of spirit. The "usualness" dulls attention and puts interest to sleep. Routine lays her heavy hand on preacher and people alike and there are eyes that see not, and ears that hear not, and a voice that speaks but does not voice effectively the needed message for the hour.

9. How to Preserve its Values

But it is not necessary to lose the values of the traditional order of service:

a. Its Several Items Can Be Vitalised. In the first place it can be revitalised by freshening up its individual parts, making them striking and interesting, and, above all, spiritual. The idea of a controlling purpose can be impressed on his co-workers by the preacher and made clear by his aggressiveness of spirit in the general service and by the evident purposefulness of his discourse.

b. Its Items Can Be Transposed or Replaced. Again, its general features can be preserved, and its psychological values retained, without danger of falling into "usualness." Some of the less important features may be replaced by others more striking or some new items may be added outright. There can be a transposition in their order as well as a greater effort to make them interesting. The alert-minded minister and his efficient co-workers will

be surprised to note what varied additions and transformations and effective transpositions can be introduced into the regular service without in any way shocking the devotees of the traditional. In any case, at any cost, in every legitimate way the "usual" service should be displaced as unpsychological and futile.

10. Evening and Special Services Have Order of Their Own

When it comes to evening and other special services with a definite and clearly-formulated purpose, the regular order of service must be abandoned. Of course, the psychological basis must be retained, but the new complex of purpose, method, and people must have its right of way, producing a great variety of features in varying combination. Tradition is outlawed, because it has no contribution to make to the new practical orders of service.

REVIEW QUESTIONS

1. Why is study of the order of service needful?
2. What are the considerations that emphasise the need of an order of service?
3. Are the accepted orders of service psychologically correct?
4. What three factors condition the serviceability of an order of service?
5. What steps should mark the psychological progress of a service?
6. What are the controlling ideas in formulating an order of service?
7. Why is a rigid order of service impracticable?
8. How does the purpose of a service affect its order?
9. Give two reasons why a city and a village church cannot observe rigidly the same order.
10. Why should not the morning and the evening service be alike?
11. What are the faults of a rigid order of service?
12. How can these faults be met?
13. When should the regular order of service be abandoned?

II

THE PSYCHOLOGY OF THE STANDARD ORDER OF SERVICE

Class Room Suggestions: The outlines suggested in the previous chapter should be freely used in illustration of the present and succeeding chapters, pointing out the successes as well as the failures of the several items. The impression made will eminently repay the extra trouble.

1. Its Supposed Sanctity

Most ministers accept the regular order of service as they do the Ten Commandments. They have it printed and pasted into the pulpit hymnal, lest they, or their *confrères* with whom they exchange pulpits, should go astray. Many of them give careful attention to the individual items, but rarely study the philosophy of the whole or that of the order of sequence.

Not accepting it as sacro-sanct, or as under a prohibition of change as inviolable as that of the book of Revelation, let us study it and its effects from a psychological point of view.[1]

2. Its Two Divisions

The theoretically accepted division of the service into the devotional and the instructional is actually realised by few preachers, since they frequently trespass on the opening worship with hymns and Scriptures and even

[1] It should be said that this is a psychological study of the human side of a church service. The presence and influence of the Holy Spirit in the service are taken for granted.

prayers, that bear almost exclusively on the topic of the sermon.

The first half of the service, to the end of the "long prayer," at least, should be purely worshipful; it should belong to God. The second half should not lack the worshipful attitude, but should be inspirational, instructional; it should belong to the assembled people. The sermon is not the dominating force of the whole service, but simply a coordinate item, an important help to the purpose of the divine worship which is the foundation of the whole service!

A. THE DEVOTIONAL SECTION

1. The Religious Attitude of the Congregation at the Opening

What is the existing situation when the service begins? The audience has gathered, bringing with it the thoughts and mental attitudes of their ordinary life, except that they are somewhat relaxed in mind and nerves. The body of the audience is religiously passive as it enters, the gregarious instinct being much to the fore as they meet friends and acquaintances at the door and even continue their conversations in adjacent pews. That there is some consciousness of the place and of the occasion is manifest from their whispers or their silence. The ideas of sacredness associated with the auditorium make only a slight impression, for it is used for so many secular and semi-secular occasions that there is little opportunity for awe; moreover, most of our Protestant places of worship are so bare of religious symbolism in decoration, and differ so little from secular halls, that religious ideas are not forced on the attention of the attendants.

We find the mass of the assembled congregation at best

in a state of passive receptivity, the more devout element being neutralised by a considerable number of persons still absorbed in purely secular interests.

2. The Effect of the Prelude

Upon these poised spirits there suddenly break the notes of the prelude from the organ. The congregation hushes; its nerves are either calmed by soft, sweet music or stimulated by strong, heavily harmonic, perhaps even markedly rhythmical music. Even if the music has no religious significance aside from its style, it gives the keynote, the fundamental emotional basis on which the whole succeeding service is to be built.

a. The Nervous Effect of the Prelude. The wise organist will rarely shock his listeners by a loud, aggressive beginning, no matter how inspiring the service as a whole may be planned to be. He will calm and quiet the people's nerves and vaguely indicate the withdrawal of their thoughts from the world. If the service is to be a quiet, meditative one, or comforting in its nature, he will continue in the same quiet mood. If it is to be a service of inspiration, it should presently develop more animation and movement, modulating the congregation's nerves and feelings to a higher key of aggressiveness. By coupling together two voluntaries, the one quiet, the other brilliant, the desired effect can be secured.

b. The Selection of the Prelude. The general spirit of the whole proposed service will control the selection of the prelude, subject only to the greater or less need of quieting incoming persons and covering the inevitable noise they make.

Solo stops, if used with discretion, will be useful. Brilliant technical passages or compositions will never be in order in the prelude, if ever anywhere in the

service. People gather in church to admire God, not the organist.

That the prelude should be at least churchly in style, hardly needs emphasis. A service opened by a purely secular number, whether popular or artistic, recalls the very secular state of mind it is intended to dispel, and for many people ruins the religious value of all the exercises that follow. Familiar things like "Träumerei" and Rubinstein's "Melody in F" have been played so much in picture shows that they have been ruined for church use. The prelude must not bring up "movie" memories. A fugue from Bach or a movement from Rheinberger may be as bad as an echo from the restaurant orchestra in its banning of religious impressions.

It should be noted that secular suggestiveness may come from the unfortunate registration used by the organist. To use bizarre, spectacular combinations of stops, such as are heard from "movie" organs, is to attract attention, but not the right sort of attention; it will create interest, but not religious interest.[2]

The preacher, therefore, is not outside his terrain, or exceeding his authority, when he asks to confer with the organist regarding the prelude and to supervise its selection and even its registration.[3]

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[2] "It is doubtful whether the precise style of prelude that shall do these things can be defined with any exactness. I rather believe that many useful styles are possible, varying with the player, with the congregation, and with the occasion. But a few practical points may be suggested. . . . Its style should rarely be so ornate or florid as to attract special attention to the player's dexterity or the composer's ingenuity. It should be more emotional than learned, more sweet and solemn than boisterous and loud, more noble than amazing."—W. S. Pratt in "Musical Ministries in the Church."

[3] Rev. Prof. Cleland B. McAfee, D.D., than whom the American

If the prelude has any religious significance or purpose, it should be definitely recognised as a part of the service and its value exploited. The minister should be in his place before it begins, as an example to his people, and not join late-comers in distracting the attention of the punctual worshippers by conspicuously entering the pulpit in the midst of it. The minister should set a noble example of attention to the organ prelude as a part of the service. It is not mere music, it is worship. To be inattentive to it is to miss needed nervous and emotional preparation for the other parts of the service that follow.[4]

If his people persist in talking, or whispering, or entering noisily and indecorously, it may be wise in a kindly and genial way to impress them with the devout character of the opening music. One minister, whose people had been thoughtless, rose in the pulpit as the church bell ceased ringing and solemnly announced that the worship of God would begin with a prelude by the organist. His people saw the point without a single word of explanation and the prelude was given its opportunity to prepare the people.

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church never produced a better builder of church services, in an article on church music, says, "The voluntary (he refers to the prelude) ought to be selected with reference to the general mood which the service is intended to express. It was my custom to say to the organist that we wanted to have a *forte* service, or a *piano* service, as the need might be."

[4] The following statement appears in the calendar of the Temple Church of Los Angeles, Cal., of which James Whitcomb Brougher is pastor: "Worship with the organ, for its great voice calls you to silence. When the organ responds to the master touch of the musician, it calls you to sense the dignity, majesty, and again, the tenderness of a loving God. Whispering and restlessness during the organ voluntary is disrespectful to the organist and destructive to the worship which begins with the first note."

3. The Choir Processional

The prelude may be followed by a processional hymn into which the prelude smoothly modulates. While better adapted to a liturgical service, the processional may find excellent occasional use for festival services. Its impressiveness rapidly decreases with constant use. A piano or reed organ in the choir room tuned with the church organ will assure accuracy of pitch. If neither of these is available, open doors and passages should enable the sound of the church organ to reach the choir room, giving the pitch clearly without disturbingly increasing the force of the instrument. The procession should not cover too long a distance or it will presently bore rather than inspire.

4. The Introit by the Congregation or by the Choir

So far the religious impressions made by the original impulse to attend divine worship, by the church and its associations, and by the prelude, are very vague, depending greatly on what the individual brings to the service. The mind of the average attendant may be said to be at best only prepared to consider religious ideas.

In many services the Long Meter Doxology invariably follows the prelude. Indeed, many organists have acquired the habit of modulating by their own extemporisation, or with the help of published modulations, from the key of the prelude into the key of G in which the "Old Hundredth" is written, and so of passing directly from the voluntary to the standard tune. This is undoubtedly very much better than to let down the interest by making a break of a minute or two.

a. The Value of the Long Meter Doxology. There is much to be said in favour of the use of the Doxology. It strikes the religious note clear and strong. It recognises

the fundamental convictions of the orthodox Christian church. It is notably worshipful in word and spirit. The accepted tune, "Old Hundredth," is dignified (unless it is raced through in a vulgar, unmusical way); being well known by all, it can be sung by a great or a small congregation spontaneously, without any distracting consciousness of musical difficulties.

b. Is the Opening Use of the Doxology Advisable? But the question arises, is the average congregation ready for a spontaneous and genuine acceptance of so elevated an expression of worship? There is no doubt that some congregations of a high religiousness would be fully prepared to do so. But it is a question of the average rather conventionally religious assembly.

Then there is the consideration, if the service begins on so high a plane of devotion, whether there is capacity for further steady progress towards a higher peak of devotional spirit. Is there not danger of the fatal anti-climax?

c. The Gloria Patri or Introit by the Choir. In most congregations, it may be wiser to follow the prelude with an appropriate introit by the choir, a setting of some Scripture call to worship, such as "The Lord is in His Holy Temple," or "Oh, Come, Let Us Worship and Bow Down," or "God is a Spirit and They That Worship Him, etc." The "Gloria Patri" may be sung by the congregation. While theoretically what has been said of the Long Meter Doxology applies to it as well, it is not so elevated in style either in text or music and practically not so impressive. Both may well be left to some more climacteric point of the service.

d. The Principle of Selection. Whether the Long Meter Doxology, the Gloria Patri or an introit by the choir shall follow the prelude will depend on the desired

spirit of the coming service. There should be no invariable use of the Doxology, or the singing of it will degenerate into a merely mechanical exercise.

e. The Anthem as an Introit. In some churches the choir follows the prelude with an anthem. If the anthem is carefully selected in its relation to the service as a whole, this may be a wise arrangement. The prelude has announced the emotional proposition before the house, the anthem may formulate the religious content and purpose to be considered. Perhaps in no other way can such a wide variety of religious feeling and sentiment be suggested.

However, what has been said concerning the Long Meter Doxology may be applied to the use of the anthem. If it is extremely emotional or brilliantly spectacular it will likely find the people unprepared for its appeal. Only if the anthem has a short, didactic text, and calming music, is it likely to strike the needed note.

5. The Invocation

Introducing the service with prelude and anthem, however, shuts out the invocation. Altogether too many ministers are themselves not sufficiently tuned up emotionally to make the invocation anything but a perfunctory, mechanical conventionality. If the preacher is warmed up by his previous private devotions, he may make it a marked worshipful advance on all that has gone before, and lift his people into a realisation of the divine presence. Unless he can do that, he had better omit it as a possible stumble at the foot of the Great White Throne.

6. The First Congregational Hymn

If prelude, doxology, or introit by the choir, and invocation have made their proper contribution, the congregation will have the impulse to express in a hymn the religious feelings that have been generated.

a. It Should Express Recognition of the Divine Perfections. If not a direct hymn of praise, there should at least be recognition of the divine nature and its infinite perfections. It may be majestic and elevated in praise, earnest and intense with implicit faith, eager with gratitude and appreciation for blessings received, tender with memories of divine sympathy in trouble, depending upon the type of service decided upon; but in every selection of hymn there should be recognition and consciousness of God and delight in personal relation with him.

b. The Selection of the Tune is Important. The tune is almost as important as the hymn, for without the proper tune the hymn has little value. The tune should be appropriate to the text, and well known to the congregation, or at least to the singers in it,—the choir, and the minor musical organisations who have rehearsed it in their meetings. An absolutely unknown tune should never be used at this point. If the hymn is to help the people, the people must sing it.

c. The Effect to Be Expected from the Hymn. If the hymn is properly introduced and led, the tide of religious emotion and interest should rise from verse to verse. This first hymn is at the same time an index of the value of what has preceded it and a valuable agent in lifting the spiritual temperature of the service. The preacher has a right to expect more results from this hymn than from any preceding exercise.

7. The Responsive Reading

By this time the psychical unification of the assembly ought to be measurably complete, its hearty co-operation won, the religious interest well developed and the devout attitude established.

a. The Responsive Reading Should Be Devotional, Not

Didactic. The responsive reading which follows should be devotional and worshipful and not didactic. The Psalms, aside from the imprecatory ones, many passages in the prophets, inspiring manifestations of God's leadership and help in the historical books of the Old Testament, and many pæans of adoration from Paul's epistles and the Book of Revelation are admirably adapted to this use.

b. The Sources Other Than the Psalter. The responsive readings bound up with most of our church hymnals are usually excellent, but if Bibles are in every pew, it will add fresh interest, break up the somewhat conventional attitude of both minister and people, and add richness and variety to this important part of the service, to choose other portions of the Scriptures. There should be absolutely no reference to the topic of the discourse in this selection; but there should be the closest harmony with its spirit.

c. When the Congregation Fails to Respond. In many congregations this responsive exercise is practically a failure. The interest already won ebbs out, as only scattered persons participate. One of three things must be done: (1) quietly, steadily, unobtrusively, to train the congregation to take part, making sure that hymnals and Bibles are accessible to every person; (2) to arrange to have the choir read the responses; (3) or the minister himself must read the entire passage in an effective way.

d. How to Build It Up. The psychological and spiritual value of the responsive reading is so great that where it is not hearty, pains should be taken to build it up. Even where a congregation is largely feminine and the body of sound is not inspiring, the personal participation is very helpful. There are many ways in which it can be improved. A discussion of the form of the Psalms may well emphasise the responsive character of the Hebrew wor-

ship and its value then and now. There may or may not be a direct reference to the immediate duty of the congregation present to join in the exercise. Ultimately it may become necessary to do so, but never in a spirit of sharp criticism. Genial pressure does the work. It may be wise to make it a subject of private discussion and even of admonition. The value of successful responsive reading is so great, that such a campaign to build it up is worth all that it costs.

The responsive reading may be followed by the singing of the Gloria Patri by the congregation with excellent effect, as it gives the consummate note of devotion to the exercise.

8. The Anthem by the Choir, or the Solo

a. It Must Have Spiritual Value. The attention of the people being fully won and their mental and spiritual interest stimulated by participation in two consecutive exercises, there will be opportunity to use either a short anthem by the choir or a solo. In either case, there should be a distinctly spiritual message in a well enunciated text. A merely musical number with a vapid, shallow, sentimental text without devotional stimulus or relation to the worship of a church service, may dissipate all the acquired momentum.

b. The Instrumental Solo Will Not Function Here. The same is even more true of any instrumental solo; it has no message; the interest it excites is not spiritual, but neutralises the devotional attitude already secured.

Unless something worth while devotionally and distinctly worshipful is available, better drop out this number of the service entirely and proceed to the "long prayer."

9. The Long Prayer

It is not within the province of this work to discuss

exhaustively the preacher's effort to lead his people into the very presence of God and become the spokesman there of their adoration and their gratitude, of their personal sorrows and needs, and of their interest in the welfare of their fellow creatures.

a. Should Be Characterised by Worship. It will not be amiss, however, in line with the emphasis that has been placed on the worshipful character of the preceding exercises, to insist that that prayer shall be distinctly an expression of delight in the infinite perfections of God, of sheer adoration and praise, as well as of thanksgiving for numberless mercies conferred. Human interests and needs are apt to obscure the pure worship of God.

b. It Should Be the High Peak of Religious Interest. This prayer should be the climax of worship, of consciousness of God, of acceptance of his high sovereignty, of utter consecration to his service. The people ought to be lifted out of the pettiness of their usual earthly thoughts and selfish desires into the wider horizons that stretch before the sons of God,—his temporal as well as eternal comrades.

c. Should It Close With the Lord's Prayer? There are prayers of such a unity and elevation of spirit, that to add the Lord's Prayer as a mere mechanical tag would be a grievous error. Other prayers lead up to it in feeling so effectively, that it would be an equally grievous error to omit it. In any case, it should not degenerate into a mere habit or be invariably introduced by the same stale mechanical formula. Sometimes it may be sung by the choir as a response.

10. The Second Congregational Hymn

a. It is the Climax of the Devotional Section. For the people themselves this hymn will be the climax of the

whole service up to that moment and the selection of the hymn and its tune should be made with exceeding care, lest there be an unfortunate anti-climax.

b. It is Better Than an Anthem at This Point. In many orders of service an anthem follows the prayer. Average anthems, as they are ordinarily sung, are distinctly anti-climacteric. Some noble anthems of worship, impressively, and, what is even more important, sincerely sung, may sometimes serve the purpose at this point of the service, but, generally speaking, a good hymn is much more effective psychologically and spiritually.

c. The Second Hymn Should Still Be Worshipful. The mistake is often made of selecting a hymn bearing on the subject of the discourse. The preacher sees the connection, but the people do not. The logical relation, therefore, has no value. The congregation is in a worshipful mood, if the previous exercises have been successful in their purpose. This hymn after the prayer should be the people's opportunity to express their devout mood, and its urge should not be defeated by asking them to sing a more or less didactic hymn.

11. The Intrusion of the Didactic Into the Devotional Section is Unfortunate

In some services the preacher refers to the topic of the hour in the prayer or even reads the Scripture bearing upon it before the long prayer. This seems rather illogical, for the passages in the prayer are usually practical applications or devotional corollaries of the topic, which should be left to the closing moments of the sermon and to the following prayer. The announcements and the offering separate the Scriptures bearing upon the subject of the discourse from the discourse itself and so discount their intellectual value. Besides, the people do not know

the topic and hence cannot see the connection; moreover, they are logically out of place in the purely worshipful division of the service.

REVIEW QUESTIONS

1. What are the two divisions of the accepted order of service?
2. What is the relation of the sermon to it?
3. What is the mental condition of attendants at opening of service?
4. What is the purpose of the prelude?
5. Explain the nervous effect of the prelude.
6. What principles should govern the selection of the music of the prelude?
7. Should the preacher concern himself with the selection of the prelude?
8. How should the prelude be received by preacher and people?
9. State the value and use of the processional.
10. What is the immediate purpose of the introit?
11. Is the use of the Long Meter Doxology advisable as an introit?
12. What other music is available for the introit?
13. State the value of an effective invocation.
14. Why sing a hymn after the invocation? State the nature of the appropriate hymn.
15. State why the tune is important.
16. What should be the nature and the sources of the responsive reading?
17. How can it be built up where the congregation fails to respond?
18. Why should an anthem or solo follow the responsive reading?
19. What should be the character of the long prayer?
20. Why should a congregational hymn follow?
21. Why should the topic of the sermon not intrude up to this point?

III

THE PSYCHOLOGY OF THE STANDARD ORDER OF SERVICE (Concluded)

Class Room Suggestions: In considering the suggestions for additional features in the order of service, draw out from the students others not mentioned here and test them out, applying the psychological principles that have been emphasised. It may enrich the liturgical resources of the students. It certainly will develop their critical acumen.

B. THE DIDACTIC SECTION

1. The Announcement and Offertory

a. These Are Not Necessarily Distracting. If the spiritual interest up to this point has been what it ought to be, there will be no harm done by the introduction of the announcements and the offertory. Care should be taken that the intellectual interest be sustained in this more practical part of the service. To relegate the announcements to a bulletin is eminently wise, for it minimizes the force of the interruption.

b. The Offertory Should Be Made More of a Devotional Exercise Than it Usually is. Instead of the set introductory phrase, "we will now worship God in the offering," it might be well to vary the introduction by a few sentences of fresh and striking comment on the spirit as well as the duty of giving to the Lord. It is the sacrificial element in the service and should be raised out of its material, financial plane into an actually worshipful act. It might be effective to ask the congregation to rise for the dedicatory prayer.

c. The Offertory Accompaniments. The offertory

prayer, if genuine and earnest, omitting the distracting and theatrical accompaniment of organ music, will raise the spiritual interest. The organ offertory will cover up the inevitable passing of the plates or baskets and bridge over the slightly demoralising hiatus.

If the congregation is large, a solo or duet may presently be sung to contribute to the new ascent of spiritual interest among those who have already been waited upon. In some congregations the Long Meter Doxology is sung at the close of all the offertory exercises with excellent effect.

2. The Scripture Reading

The offertory music has served not only to sustain the interest, but to prepare the way for the Scripture reading by the pastor. This definitely begins the didactic section of the service. It supplies not only the background but also the authority for the sermon, bearing on its theme as definitely as may be possible. But why not state that theme, so that the congregation may see the connection?

The effective elocution of the reading ought not only to strengthen the upward swing of interest, both intellectual and devout, but to initiate the new mental attitude of receptivity to spiritual truth. The religious emotion of the first section yields the primacy to the religious instruction of the second.

3. The Chief Anthem by the Choir

Continuing the renewed upward trend already started by the offertory solo and the Scripture reading, the leading anthem of the hour should be sung by the choir. Its chief mission is inspiration, keying up and stimulating the nervous, mental, and spiritual energies of the preacher for

the delivery of his message, and of the people for the apprehension and acceptance of the truth. Its text may be didactic, in harmony with the teaching that is about to be given, but not necessarily so.[1]

4. The Sermon

The sermon does not belong to our consideration, of course. It is sufficient to say that in case it is made up of desicated materials, the peak of interest of the whole service remains with the hymn after the prayer.

5. The Hymn After the Sermon

But if the sermon is clear in thought, devout in purpose, aflame with earnestness, profound in conviction, impressive in diction and delivery, gripping the audience with vital force, and is closed with a prayer that kindles all the practical applications of the sermon into the white heat of conviction and decision in the hearts of the hearers,[2] the supreme height of interest, mental

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[1] "Even when the enunciation of the singers is clear, it is an excellent plan to have the text of an anthem announced beforehand from the pulpit, particularly if in so doing the minister can add a word that shall give it a neater setting in relation to the other exercises of the service. Another excellent plan for churches whose customs are well settled is to put printed copies of the various anthems that form the church's *repertoire* into the pews and have the anthem announced by number like a hymn."—Waldo S. Pratt in "Parish Problems."

[2] Dr. McClure, President of McCormick Theological Seminary, places the climax of the service in this prayer in his excellent article in the "Continent" (February 15, 1923). "Perhaps some one will ask, what is the writer's own idea of the climacteric. The answer is this: In the prayer that follows the sermon is to me the supreme moment of the service. The pastor has poured out his heart to men in the sermon. Now he tries to bring all the hearts of his people into one unified, intense approach to God that they

and spiritual, will find its full expression in the hymn after the sermon.

This hymn should not be a mere didactic reference to the topic, but an emotional summing up of the spiritual experiences growing out of the profound contemplation of the truth discussed.

6. The Benediction

In some churches there is a silent period of several minutes between the final hymn and the benediction, for silent prayer. This hush is extremely effective and makes the benediction more impressive.

The devout preacher will not make his benediction a merely mechanical repetition of a formula, but in spirit, or by fresh expression, he will give a noble end to a devout and helpful service.

7. The Postlude

The postlude has come down to us from the music played while the celebrants of the ritual retired. The congregation remained sitting in reverent silence until it ceased. It is even yet not the least important item of the service. To look upon it merely as a cover for the noise of the departing congregation is to miss its relation to what has gone before.

a. It Often Defeats the Whole Service. Many a postlude has dissipated the devotional value of the whole preceding service. The noise, and even chatter, of the congregation as it goes out, is bad enough; it is the mis-

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and he together may be enabled to live the precious truths he has stated. With this idea of the climacteric in mind the closing prayer cannot be a hurried, attenuated, perfunctory affair, for it becomes the great, the consummating, the all-comprehensive portion of the entire service."

sion of the postlude not to out-racket the racket, but to reduce it to its lowest terms, to cover it by carrying over the solemnity and devotional feeling that have been created, and hushing all but its inevitable confusions, instead of inciting and stimulating unnecessary noise by its sudden onslaught on the ears and nerves of the people.

b. It is an Ancient Evil. The noisy postlude, destroyer of devotion, neutraliser of all the good effects of a service, is constantly inveighed against by all sensible and truly religious ministers and lay-men. We find in the "Spectator," over two hundred years ago, a complaint by the none too religious essayist, Richard Steele, that the effects of a good sermon were "dissipated by a merry jig from the organ loft."

c. It Should Be in Harmony with the Preceding Service. The postlude should be in the same emotional key with the preceding service. A loud, majestic postlude will fit a service where a great majestic theme has lifted the hearts of the people. A quiet, emotional voluntary will fitly close a consolatory, meditative service.

d. How to Make the Postlude Serve a Religious Purpose. No, it is not impossible. Just before the benediction, let the preacher quietly announce that he has asked the organist to play a soft postlude befitting the service that has hushed their spirits, and that they should sit and listen for a few moments in solemn meditation and prayer, and then pass out quietly as the organist plays.

It may be wise to incorporate the postlude in the service by postponing the benediction until after it closes. The Long Meter Doxology may then follow the benediction. This is not conventional, but it is effective.

e. Suggestion for Fitting Music for Postlude. If the organist's supply of music does not contain a postlude that will properly say its "Amen" to the foregoing service,

why should not an organ transcription of a well known sacred song or hymn tune, with simple interludes leading to varied and effective registration, serve the purpose?

C. ENRICHMENTS OF THE REGULAR ORDER OF SERVICE

Enough has been said to discourage undue rigidity in the order of service. It may be wise to offer some suggestions regarding possible additions to its exercises, and substitutes for, or even omission of, some of them.

1. Recitations by the Congregation

a. The Apostles' Creed. This is a noble statement of the Christian belief and may appropriately be recited in a service. In the proper emotional setting it should be very impressive. The wise builder of an order of service will not use it every Sunday morning. As it is usually recited its impressive value is lost and it very soon becomes mechanical and stale.

b. The Ten Commandments. The moral law, as expressed in the Ten Commandments, is worthy of a place in the dignified service of the church. While it might be construed as didactic in nature, it is worshipfully impressive in its clear expression of God's claim on the worship and obedience of His people. A short response, sung after each commandment, and a longer one after the last will add interest and impressiveness.

Still further variations may be secured by reciting the First Psalm, the Twenty-third Psalm, the One Hundred and Twenty-first Psalm, the Beatitudes, the thirteenth chapter of First Corinthians and other well known passages. It might stimulate memorising the Scriptures to announce each Sunday the passage to be recited the following Sunday.

c. Substitute for Responsive Reading. In place of the responsive reading, in a somewhat informal service there may be a call for the volunteering of Scripture verses, or even passages, quoted from memory. In suggesting this excellent exercise, Prof. von Berge says, "I have occasionally done it in my own work, sometimes merely calling for Bible verses that have been 'tested and proved' in actual experience, sometimes calling for a particular class of verses, as *e. g.*, promises." If the pastor is a little uncertain as to the participation of his people, let him ask a sufficient number to be prepared.

2. The Use of Responses

Few ministers make full use of the devotional value of choir, not to speak of congregational responses. If properly rendered, they are very impressive and solemnising. Responses after prayer are widely used. Occasionally one hears an effective response to the benediction. But there are other and equally pertinent and impressive responses and choral introductions possible.

a. The Gloria Patri. The Gloria Patri is frequently heard after the invocation, sometimes by the choir, more effectively by the congregation, after the prelude. It may follow the responsive reading.

b. Choral Introduction or Response to Scripture Reading. An introductory Scripture sentence may prepare the minds of the people for either the Scripture responsive reading or for the Scripture lesson. Most ministers will prefer to have it follow and take the place of the usually perfunctory and wornout phrase, "May God add His blessing to the reading of His word." Even when this is thoughtful and sincere, it usually impresses the hearer as a merely conventional ejaculation.

c. The Choir's Introduction to the Long Prayer. Sung

after the congregation has bowed their heads for the long prayer, a choral introduction will deepen the devout feeling of both the minister and his people and solemnise their common approach to the divine presence.

d. Hymn Response to the Long Prayer. The response by the choir after the prayer may then be omitted; the succeeding hymn, a hymn of prayer, carefully selected to take its place, should be softly sung by the whole congregation. Properly introduced by the organist's soft playing of the first four measures of the tune and by the *sotto voce* singing of the choir, (which remains seated with bowed head,) and of the minister, as an indication that all are to softly join, the devotional effect will be most salutary. One stanza, or at most two, will usually be sufficient.

e. The Regular Response to the Long Prayer. This response should be sung softly without organ accompaniment. The organist should strike the chord so softly that it can be heard only by the choir. A great deal of practice will be necessary to make this response effective. There must be perfect blending, equality of force on all the parts, pure, steady tone without flaws produced by little nervous collapses, uniform enunciation, the attack and release of every tone being made at the same instant. These can be secured only by much and careful rehearsal.

f. The Offertory Response. The occasional use of an offertory response taking the place of the organ voluntary or supplementary to it will aid in making the offering a more dignified and a more devout exercise. It may even take the place of the pastor's dedication, the ushers standing with bowed heads.

g. The After-Piece. It may be wise occasionally, when the choir director has a selection exactly fitting and emotionally summing up the theme of the sermon and its closing application, to have the choir respond with a short

after-piece in an effective manner. This should not necessarily take the place of his closing prayer, although it may do so. Certainly it should not displace the closing hymn by the congregation.[3]

h. The Response to the Benediction. The solemnity of the closing moments may be deepened, depending on the character of the service, by the singing of the Long Meter Doxology by the congregation after the benediction, if the service has been joyous and stirring, or of a soft, musical echoing of the "Amen" of the benediction by the choir, if it has been quietly devotional and tender.

i. The Length of the Responses. Aside from the offertory response, which may be of any length, none of these responses should be very extensive. Four to eight measures for a response after prayer should be ample, particularly if the minister and the people are expected to retain the attitude of prayer during its singing.[4] If the minister resumes his seat and the congregation its normal attitude, the response may be longer, but will lose some of its emo-

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[3] Where the numbers of the choir reinforce the sermons of the preacher the best results may be expected. Rev. Dr. W. H. Bates, a musical pastor (may their tribe increase!), reported in "The Choir Leader" some of his experiences: "I preached a sermon on 'The Gospel of the Voice.' Instantly after the prayer following the sermon, the soprano soloist sang Woodbury's 'If I Were a Voice' most feelingly. A sermon on 'The Redeemer' from Job 9:25 had as a prelude Handel's 'I Know That My Redeemer Liveth,' and was followed by McGranahan's admirable 'My Redeemer.' Where choirs preach with the preacher, preaching is much more effective. It is well for a minister to be constantly on the look-out for music that will specially fit his sermon themes, keeping a list of the pieces and then, when occasion occurs, have the singers as his assistant preachers."

[4] If responses are too long, part of the congregation will tire and straighten up and look about, and usually a general movement of restlessness is in evidence.

tional value, unless of unusual impressiveness. The response of the choir to the benediction should also be very short.

The other suggested responses may be longer, but should not exceed sixteen measures, while eight measures will be better as a standard, else they will occupy too much time and lose their character as responses.

j. All These Responses Are Not to Be Used in a Single Service. By no means introduce all these responses in every service; that would be to wear out their influence and to defeat one of the chief objects of their use,—the effective variation of the order of service.

k. Organ Responses and Interludes. There may be organ interludes after the responsive reading, and after the long prayer and its response, to cover the confusion incident to the entrance of late comers, if their numbers justify these intrusions into the service. In many large churches there is a soft organ response after the long prayer. If used at all, for it has no real devotional value, it should be very short, not to exceed four measures, and should be used after a moment simply as a cover for the slight noise made by the audience in resuming its usual position.

l. Linking Together the Items of the Service. Much interest will be created if the several features of the service are closely linked together. For instance, if the soloist has sung a hymn as a solo, it will be effective if, without a break, the hymn is sung by the congregation. If the minister in closing his long prayer will solemnly repeat the text of the following response by the choir, the response will be more impressive. The choir may repeat, with music as a response, the closing benediction of the preacher. The preacher may weave into his prayer lines of the hymn that is to follow it.

3. Outside Additions to the Order of Service

a. Short Addresses. If there is occasion to introduce an outsider to make a plea in behalf of some worthy cause, it may be done after the first hymn or after the announcements. In the former place, the upward movement in religious interest has been sufficient to secure unity of attention and a common spirit of responsiveness to any good appeal. There is still time and opportunity to prepare the people for a devout reception of the long prayer by means of the responsive reading and the anthem, or solo. If the address is made before or after the announcements, the climax of the worshipful half of the service will already have been reached and passed, and the intrusion will not be felt, being associated with the offertory which occupies the trough between the two emotional waves of the service.

b. Special Music Numbers. Special music by visiting artists, solo or otherwise, may be introduced at the same points without interrupting the progress of interest in the service; indeed, they may be great aids in deepening the devotional interest, if distinctly religious in character. If not, they will be a distraction, no matter what social or artistic interest they excite, and should not be included in the service.

4. Gradual Introduction of Variations

To some ministers and devout people these variations of schedule in the service will be disturbing and distracting, as they are very sensitive to the shock of unexpected features in the service. Some of these objectors are truly devout, others are merely conventional. By gradually introducing the new features without conspicuousness, the difficulty may gradually be overcome.

5. The Building of a Good Service is Not Easy

To build a different service every Sunday will require a good deal of careful thought and attention to the details of preparation by both the minister and his co-workers. If they are willing to supply these for an entertainment or a concert, much more should they do so for the service of God's house. To standardise the service and reduce its preparation to a mechanical schedule, may simplify and minimise the necessity of thought and work, but the minister will not justly earn the reputation of "a workman that needeth not to be ashamed."

REVIEW QUESTIONS

1. How should the announcements and offertory be treated?
2. How should the didactic section of the service begin?
3. What should be the purpose of the Scripture reading?
4. Why should the main anthem follow, and what is its purpose?
5. What is the occasion for a hymn immediately following the sermon?
6. What will the manner of its singing indicate?
7. Is the postlude a part of the service? If so, what should be its nature?
8. What is its usual fault and how can it be remedied?
9. Why should the Apostles' Creed not be recited at every stated service?
10. What other passages may the congregation recite?
11. What is the value of responses?
12. What choir introductions may be used?
13. What are the chief responses that may be used?
14. State the length of the several responses to be observed.
15. How may several exercises be linked together effectively?
16. Where should short special addresses be introduced, and why?
17. Explain the limitations of special music numbers.
18. When should variations be slowly introduced?

IV

FREE ORDERS OF SERVICE

Class Room Suggestions: Emphasise the fact that the free order of service is not primarily intended to develop the worshipful attitude of mind. Its objective is the attraction of the unchurched and their ultimate conversion. With this understanding invite the students to supply free orders of service, indicating whether they are intended for the attractional or the evangelistic sections of an extended campaign. There should be suggested in these outlines, the titles of the hymns or Gospel songs to be used, the titles of instrumental numbers and their instruments, the topics on which the offertory "preludes" are based, the texts for the sermons, or the subjects of the addresses to be given. This will develop initiative and resourcefulness.

1. Regular Order for Spiritual Edification

The foregoing study of the standard order of service has found it psychologically efficient for the great Sunday morning service.

But the upbuilding of the faith of believers and the edification of saints is not the only task of the Christian church. While the various epistles of the New Testament discuss and emphasise the perfecting and growth of the spiritual life of believers, and are strangely silent regarding the spirit and methods of evangelising and converting the outside world, the whole effort of the Apostolic Church was bent on winning souls, and so extending the Kingdom of God. In his epistles Paul seems to envisage only the spiritual welfare of the churches and the conservation and the spiritualising of existing congregations; but in his indefatigable missionary tours he was evangelistically aggressive and successful to an amazing

degree in the establishment of new centers of Christian influence.

2. Ineffectiveness of Repeating the Morning Service

a. Novelty is Needed to Interest. To repeat the service of the morning in the evening assembly is to lose sight of the evangelistic purpose of the church, and to commit the psychological blunder of ignoring the demand of the mind for a fresh experience, as well as of overlooking the progressive diminution of its responsiveness to a repeated impression. This danger of devitalising any efficient method of impressing the minds of his people by excessive use should be ever before the minister. His study must ever be to find new methods and means, new applications and new variations of the old.

b. The Purpose of the Evening Service is Different. The need of throwing off the trammels of a rigid and mechanical order of service in the evening service is all the greater for two important reasons: (1) the purpose is different, (2) the people to be affected are presumably different, for a different class of people are likely to be attracted. In the morning service the purpose is worship and the edification of saints, while the evening should be given to the instruction, conviction, and conversion of sinners.

c. It Will Attract Persons Who Respond to Varied Appeals. There are many good Christian people who do not enjoy the formal morning service. It is too depressing to their nerves. There can also be no question but that the unchurched masses do not find the formal services appealing to them, for the same reason. They simply will not attend. The free evening service is more likely to attract them.

3. Securing the Attendance of the Unchurched

The first problem is to secure the attendance of the people needing spiritual transformation. All too often ministers who accept the real purpose of the evening service give the service an evangelistic character and use evangelistic methods, when there is not a single unconverted person in the congregation. If a manufacturer or business man should so waste his energies and resources, a receivership would soon be ordered by a court.

The evangelistic work of the evening service is therefore a complex problem, and calls for carefully organised, ever changing yet consecutive methods of solution.

a. The Lure of Song. No one will overlook the value of music in attracting the unconverted people of the community. Of course, there are other excellent methods of attracting them, but none of them are more valuable. Everybody enjoys singing; therefore, congregational singing should be a very prominent part of the evening program. The chief factor is personal participation, stimulated by mental interest in the songs that are sung. Incidentally there may be,—nay, should be,—religious suggestiveness and even instruction, but fundamentally the lure of song should be used to attract and establish the habit of attendance on the part of those who are to be won.

b. The Character of the Music. The final result is too infinitely important to permit petty personal tastes and artistic pride to control the character of the music used. Its appeal to the tastes of the persons to be attracted is the criterion to be observed. There will be no need of using "jazz," or music with tawdry, vulgar, vaudeville associations, for the general public has some sense of fitness; but popular, not ecclesiastical, music must be used, songs that the people at large can sing spontaneously and with enjoyment. It will be important to select gospel

songs that are generally known,—the current favourites. If there is adequate backing by a large formal or informal choir, entirely new songs may be cautiously introduced, for an effective new song well introduced is a tremendous creator of general interest.

c. The Manner of Singing. These songs should not be sung in a stiff, formal, ecclesiastical way, but freely, naturally. There may be exhortations to sing, variations in the manner of song, assignments to various parts of the congregation, *ex tempore* solos, repetitions of important verses and especially of choruses, changes in the force used for various verses or parts of song, comments on the sentiments of the hymn or illustrative and inspirational anecdotes.

d. The Order of the Songs. Great *finesse* should be used in the selection and order of the songs used at the beginning of the service. The first song or two should be frankly rhythmical, being intended to find the people where they are and to stimulate them and unify them. The text should be good, but not profoundly religious. The people are not ready for deep feeling or for profound thought. To sing "When I Survey the Wondrous Cross," or "My Jesus, I Love Thee," at the opening of a miscellaneous meeting is little short of sacrilege. The third song may then be serious or even tender. The people have been won and the contrast will impress them. They may then be ready for "All Hail the Power of Jesus' Name," or "Stand Up for Jesus," to be followed by something pathetic. These contrasts are very important. A series of rattling songs and a series of quiet, sentimental songs are equally unfortunate. In any case there should be progress in the religious feeling expressed by them.

e. The Immediate Purpose. The immediate purpose is to win undivided attention and to organise the personal

units of the congregation into a mass whole, subject to mass psychology, by means of a common experience and common action. Physical exhilaration, a stimulus of mental and emotional interest along gregarious lines, are other essential results.

f. The Adaptation to a Particular Congregation. The average middle class community has been considered in the foregoing. Among a more cultivated people the physical stimulus should be stressed less and the intellectual more. Merely rhythmical songs will give place to those that are more dignified. There will be less mere urging to sing and more effort to awaken interest in the songs by comment and illustration. The leader has still the fundamental impulses to deal with, but the approach must be adapted to the greater sophistication of the audience and to the superficial factors of accepted convention or of culture.

g. A Slight Change in the Opening Exercises Not Sufficient. Simply to replace the formal introductory exercises of the morning service,—doxology, invocation, Gloria, and responsive reading,—with several popular songs and to continue the rigid order of service thereafter, is not sufficient. The whole service must be free. The average non-church-goer resents the stiffness and formality of the regular order of service. It is not impressive, but oppressive to him. Hence, while the same items of hymn, Bible reading, prayer, and address appear, their order is changed and their spirit of elevated solemnity is lightened by a free, enthusiastic rendition.

h. The Introduction of Intellectual and Religious Interest. Indifference and even latent hostility being neutralised, the attention won, the people welded into a psychological unit, an attitude of approbation and pleasure established, and a more or less vague religious tendency initiated, the following exercises should be selected with a

view to the cumulative development of favourable mental interest and of a religious atmosphere.

i. Supplements to the Choir. If there is a choir, it should be supplemented by a subsidiary organisation,—a men's or women's quartet, a children's choir, a musical family, a string quartet, a brass band, in rare situations a mandolin club. If there is no choir, some of these are all the more important. They will supply the extra, unexpected feature that will create additional interest. None of these should be constantly used, as they will soon wear out. If there is a choir, its selections should be calculated to please the people present. The proportion of purely devotional effects must depend on the religious average of the people present, in any case not too insistent.

j. Instrumental Numbers. If there are to be any instrumental solos in the program, they should be used in connection with the musical introduction, not during the later exercises. An exception may be made in favour of their offertory use. The guitar and mandolin, and even less the banjo, will rarely be available. The saxophone has unfortunately been so associated with "jazz" that it is suggestive of ultra-secular impressions, but may be used with the proper selection of music.

Care should be taken with the selection of the music of these instrumental solos and the minister should personally supervise it, lest cheaply rhythmical numbers with evil associations be performed. On the other hand, it does not need to be distinctly religious music. The ideal is good, attractive, popular music, without any evil associations.

k. Bible Reading and Prayers. The Bible reading should not be formal, but made appealing and vital by striking comment and illustration. There may be responsive reading, if the minister knows how to eliminate the

formality of it. Two short prayers, intense and vibrant with feeling, and confined to a few specific requests, will be better than one that is long, formal, and all-inclusive. If there is illness, calamity or death, or if there are individual cases of anxiety of mothers or wives, or other Christian workers, for the conversion of relatives or friends, special requests for prayers will add to the general interest in the prayer service. It may be wise for the minister to suggest and secure requests for prayer during his personal visitations, for they will not only do good service in the public meeting, but react spiritually on the persons making them.

l. The Offertory and Its Accompanying Features. As there will be no particular upward devotional movement in danger of being checked, the announcements may be a little less formal and lightened up with some not too exuberant wit and humour. The offertory music may be an instrumental solo, a men's or women's quartet, a song by a Sunday-school class, or any other unusual musical number. Instead of music, there may be a rapid-fire address on some civic or reform topic by a layman of good address in or outside of the congregation. In place of this, there may be a short illustrated sermon to children, or a semi-secular "prelude" by the preacher on a current topic. There may be a series of these "preludes," if the general topic binding them together is of commanding importance; but in general they should not occur at consecutive evening services, or even at regular intervals. Variety and unexpectedness must be assiduously cultivated. While all these supplementary addresses should be interesting and appealing to the unreligious element of the congregation, they should have a distinctly religious background, a never submerged assumption of religious truth.

m. The Religious Address or Sermon. It will not be trespassing on the province of homiletics unduly to insist that formalism in the development of thought and in dignity of manner and vocabulary, proper to a worshipful morning service, must fall away with the clerical pulpit robes, and that the sermon must be a man-to-man address that will grip the minds and hearts of the hearers. The written sermon may be entirely wise in the morning, but in the popular evening meeting there should be no paper walls between the preacher and his audience, but a freely flowing tide of personal magnetism and responsiveness between them. The selection of the topic and its treatment must alike find the people. Prejudices against popular oratory, against the use of dramatic portrayal, against the use of humour, against freedom of gesticulation and expressiveness of countenance, should all be laid aside. The sacrifice of taste involved will not be great enough to jeopardise the hope of "turning many to righteousness."

The sermon should be religious, but interestingly, attractively religious. Sam Jones and Billy Sunday have proved how plain and even brutal talk on the weaknesses of humanity will attract and interest the people. Of course, the established preacher cannot indulge in such sharp attacks as can peripatetic evangelists; but if plainly impersonal, plainly motivated by zeal for righteousness, without rancour or malice, and free from pharisaic self-righteousness, the sermon can bring very fearless, incisive, sharply phrased denunciations of sin and thereby only enhance its attractiveness to unreligious people.

n. Substitutes for the Sermon. But in the early stages of the campaign to build up an evening congregation of unsaved people, it may be wise occasionally to replace the sermon with other attractive features. There may be

lectures or addresses by outside speakers whose name will attract a congregation. There may be a debate on some mooted question of general interest, led by speakers of known ability in the congregation or out of it. An occasional song service—not a sacred concert of secular music—or, better yet, a song sermon, will be greatly enjoyed by the people whose habit of churchgoing is to be established. The stereopticon and the moving picture projector will be useful tools, not to be set aside as allegedly sensational.

For these services to accomplish the important task assigned them, they must be sensational, but religiously, spiritually sensational. They must have vigour, aggressiveness, life, must thrill by their social, intellectual, emotional, religious interest. The means used to create and intensify that interest must be measured, not by the minister's abstract, conventional ideals, but by their winning, gripping effect on the people who are to be attracted to the evening service and eventually to the fold of Christ.

o. The Closing Music. The closing music should be selected with the utmost care and discrimination, for it is the climax of the whole service. If there is special music, it should be very striking, very attractive, very impressive. This is no place for merely ordinary numbers. The final song should be a well known favourite, fitted to express enthusiasm, but not too light or too cheap. Instead of a postlude from the organ, have the choir, or occasionally the children's chorus, sing a spirited number while the people reluctantly pass out.

p. Additional Points. As the campaign for attendance proceeds successfully, and more and more people attend regularly, the aggressively religious element in the evening service should be increased and the merely attractional features gradually dropped out, to be used again when it becomes necessary to allure new material to work upon.

There should be no hurry to "draw the net." Better wait until indications of spiritual interest are met in private intercourse with the people and until success is assured. Once its use is justified, its success will thrill a congregation as can no other exercise. Its failure will be an unhappy anti-climax.

Such a service is not subject to the one-hour restriction. For an oppressive, solemn, not to say all too often dull and stupid service, an hour is a sufficient strain on the loyalty of good church people. But people will gladly stay an hour and a half, yes, two hours, at a religious service that is profoundly interesting, filled with surprises, increasingly thrilling, and go away, wishing it had been longer. But unless or until the minister is sure that his evening service meets the foregoing specifications, he had better observe the sixty minute schedule.

4. Other Meetings

There are other meetings than the evening service where the program must be informal and free.

a. Tent and Tabernacle Meetings. There are tent, tabernacle, street and shop services where the mental attitude of the gathered people is not only not devout, but is absolutely indifferent, if not actually hostile. Their attention, good-will, and sympathy must be won before the message will get a hearing. A series of good stories, humourous at first and then tender, followed by the singing of familiar songs, will likely solve the problem in the most sullen crowd. A religiously rather vapid but melodious and rhythmical song may be of great service at this point. Sharp, idealistic, superfine criticism of such selections often goes badly astray, because of ignorance of this preliminary necessity. To use deeply spiritual hymns to secure this introductory physical result would

often be sacrilegious. Once the assembled crowd is thoroughly in hand, the devouter songs may be used to advantage. The succeeding parts of the service will then be only an intensified duplicate of the evening program already analysed.

b. General Union Meetings. Then there are union meetings of all the churches where civic problems, moral reforms, philanthropic causes are to be considered. There are Y. M. C. A. and Y. W. C. A. meetings for various purposes that need definite schedules of events. There are great conventions of Sunday-school workers, of young people's societies, of missionary representatives, of prohibition leaders, whose success depends on the welding together of somewhat heterogeneous elements. In all of these the use of religious songs and hymns is of commanding importance.

When sustained attention brings fatigue and dulls the sharp edge of interest, a song or two will refresh and stimulate the jaded energies and sensitise heart and mind for the further impressions to be received.

Here again the proper selection of music must be made. Heavy, slow, solemn music is not stimulating but depressing and will not serve the purpose. "Coronation." "Aurelia," "Portuguese Hymn," "St. Gertrude," "Regent Square," and others of like character, will do very well among dignified bodies made up of older people; but in gatherings of younger people the livelier gospel songs are needed.

c. Competent Leadership. In all cases there is need of a leader who leads, who can secure full participation, who can vitalise the sentiments of the hymns that are sung, by striking, witty, emotional comment. Such comment must be very short. To make even short addresses is to put one's foot on the brake pedal, instead of on the accelerator.

5. Ministerial Adaptation to Free Services

There are many ministers who shrink from these cavalry raids into the enemy's country, as endangering the dignity which they feel is important to their Sunday morning service. But there are too many others who succeed in both types of service to warrant such anxiety. Indeed, the habit of treating a service in an emotional style will only intensify the interest in the staider morning service, and prevent its formalism from degenerating into mechanical routine.

REVIEW QUESTIONS

1. What task co-ordinate to the edification of believers has the Christian Church?
2. Why is repeating the order of the morning service ineffective?
3. How can the attendance of the unchurched be secured?
4. In using music to attract an attendance, what considerations obtain?
5. Why is care needed in the selection of opening songs?
6. What is the purpose of the opening song?
7. When should more definitely intellectual and religious features be introduced?
8. How may the choir be supplemented?
9. When should instrumental numbers be used?
10. What should be the spirit of the Bible reading and of the prayers?
11. What variations may be made in connection with the offertory?
12. Suggest the character of the sermon or address.
13. What substitutes may be used for the sermon?
14. Why is the closing music important?
15. How fast should the religious element be increased?
16. How soon should the invitation be given?
17. How long should such a free service be?
18. How win an audience in a tent or tabernacle, or on the street?
19. What is the problem in great general meetings or conventions?
20. Should a minister shrink from these free, popular meetings?

PART II

THE PIPE ORGAN AND THE ORGANIST

A PRAYER FOR THE CHOIR AND ORGANIST

"Almighty God, who hast ordained the faculties of man to be the eternal instruments of rendering to Thee glory and praise; and hast moved the hearts of these Thy servants to desire to serve thee in singing Thy praises, or in playing on instruments of music unto the praise of Thy name in the midst of the congregation, grant them, we beseech Thee, Thy blessing and grace. O Thou, whose name is Holy, who willest that all things in Thy House should be holiness unto Thee, sanctify these thy servants, we humbly beseech Thee, in this holy ministry; endue them with the spirit of worship in Thy holy fear; and give unto them to sing the songs of the Spirit with the spirit and with the understanding; that through the presence and power of the Holy Ghost they may edify themselves and all Thy congregation in psalms and hymns and spiritual songs, singing and making melody with grace in their hearts. Hear us, for the sake of Jesus Christ, to whom, with Thee and the Holy Ghost, be glory and praise forever. Amen."—(Liturgy of the Catholic Apostolic Church.)

V

THE PIPE ORGAN

Class Room Suggestions: An extra hour may well be spent in the organ loft of some church examining all parts of the pipe organ under the supervision of a competent organist, or organ mechanic. No matter whether the class has done so before; there will remain much to be learned and, pedagogically, great is the power of iteration. The value of the several stops should be carefully canvassed, not only as to pitch, but as to quality of tone. The accessories, also, should be explained and their action made clear,—couplers, swell pedal, etc. The acoustics of the church in their relation to the organ may be given attention. Do not hurry the examination; give the students time to digest what they see and hear. Have students scatter into accessible churches and report at the next recitation their impressions of the organists they hear.

Supplementary Reading: Peter C. Lutkin, "Music in the Church," The Young Churchman Co., Milwaukee, Wis.; Washington Gladden, "Parish Problems," The Century Co., New York; Waldo S. Pratt, "Musical Ministries," The Fleming H. Revell Co., New York; F. G. Edwards, "United Praise," J. Curwen & Sons, London; J. S. Curwen, "Studies in Worship Music," First and Second Series, J. Curwen & Sons, London; E. E. Minshall, "Organs, Organist and Choirs," J. Curwen & Sons, London; Dudley Buck, "Illustrations in Choir Accompaniment," G. Schirmer, New York; John Mann Walker, "Better Music in Our Churches," The Methodist Book Concern, Cincinnati and New York.

1. Past Use of the Pipe Organ

While the early church forbade all instrumental music in the church service, partly because of its evil heathen associations, partly because there had been no instrument developed that could express the calm and dignified religious emotions, the need of it was constantly felt. Even when the organ was still in its calliopean stage, bellowing its unisons so that it could be heard furlongs away, it was

used in the larger cathedrals, and the sharp, squeaking, portable organs were used in the smaller cathedrals and churches. But when the bellowing monster was bitted and bridled, the need of instrumental support, to establish the pitch and to unify the discordant voices of the singers, was so urgent, that the organ was everywhere introduced except in Scotch and Puritan sections.

2. The Need of Instrumental Support

The ability to sustain an established pitch is too dependent on individual musical sensitiveness, on individual health, on individual responsiveness to weather conditions, that a congregation should be able to sing together in an edifying manner without instrumental support. Without the support of an organ, it used to be necessary to pitch the tunes in a high key to provide a margin for the inevitable falling of the pitch during a long psalm. In an unaccompanied congregation made up of persons without much musical sensitiveness there may be various degrees of flatting with a cacophonous result most painful to the sensitive listener. Hence the need of an instrumental support that will sustain the pitch and unify the voices of those who have the needed ear to rely upon it. There are persons whose musical gifts are so rudimentary that even with such help they cannot keep in tune. The instrument, to some extent, at least, will cover up the discords.

The harmony of the chords played by the instrumental leader, will give a cue to the basses and altos who cannot sing the melody, but have a natural instinct for separate parts that are concordant.

It will be seen that the use of instruments in divine worship is not a matter of principle, but of sheer expediency. That the ignorance or self-assertion of the player may lead to abuses detrimental to true worship, no prop-

erly informed person will deny. The same objections might be raised to sermons!

3. Other Instruments Used to Support Voices

What that instrumental support shall be is again a matter of expediency. It depends on the instruments available, the ability and training of the players, the character of the religious meeting and the responsiveness of the people to be affected.

a. Solo Instruments. Among solo instruments, the cornet and the trombone are usually most available and successful. The violin is frequently used, but has not enough body of tone and is too incisive in quality and range, to be used alone. The violoncello would be better, but is not often to be had and is rarely used. Of course, none of these solo instruments have any harmonic value.

b. Orchestra. The use of an orchestra has gone out of fashion, although it preceded the organ in ante-revolutionary days in Europe and New England. The organ is more practicable and has taken its place. Where the orchestra can be organised, its use is still to be encouraged, as adding colour and interest to festivals and special occasions.

c. Piano. Advantages. The piano has more frequent use. Its sharp attack controls an audience and marks the rhythm well. It is excellent for choir rehearsal, as it indicates the time well and does not cover up the mistakes of the singers. It is particularly useful in the Sunday-school, in large conventions and in lively evangelistic meetings. It has the further advantage that competent players can easily be secured.

Disadvantages. Its disadvantages are that to most hearers its associations are with light, frivolous music,

that most pianists play with undue stress on the rhythmical possibilities of popular church music, depreciating its religious value, and that it lacks the churchly dignity of sustained tone. Its attack on the nerves also is irritating instead of calming, because every note is a sharp stroke on the strings. While the piano is quite expressive emotionally, it does not suggest worshipful emotion. Another drawback is that there is really very little religious piano music issued, and pianists are almost forced to select purely secular compositions for their voluntaries, for most distinctively organ music, because of its sustained notes, is impossible on a piano.

d. The Reed Organ, Its Advantages and Disadvantages. The reed organ is still used in many of the smaller congregations, and used quite effectively. While its range of tone quality is very limited, and it is not strong enough to carry a large congregation, it has a churchly, sustained tone that carries, and blends with the congregational and choir voices nearly as well as the pipe organ. For regular church service use it is far superior to the piano, although for the Sunday-school and popular meeting the latter instrument is to be preferred.

In this country the reed organ is unduly despised by the average musician, partly because of the wide distribution of cheap and badly voiced instruments. In Germany and in England the harmonium, as the reed organ is there called,[1] has very considerable artistic standing. Some of

[1] There is this distinction between the American reed organ and the European harmonium that in the former the air is drawn through the reeds and in the latter it is blown through. In the American instrument the reeds are very slightly twisted, which affects the quality of the tone somewhat. The Vocalion in America is built on the principle of the European instrument and, like that, is louder and harsher in tone.

the outstanding musical composers, such as Krag-Elert, write fairly elaborate music for it.

The substitution of the piano for it is unfortunate. Unless a competent organ player cannot be secured, it is a mistake to substitute the piano for the reed organ. Better get a more elaborate pedal reed organ with more variedly voiced stops and so create interest in it. In general it may be said that an adequate reed organ fairly well played is more serviceable than a pipe organ poorly played.

Many an excellent reed organ is unjustly condemned because it is not properly cared for. It is set up against a damp outside wall with the result that transmission rods swell and stick and the glued joints in its structure give way. The dust that is drawn through the bellows settles on the transmission and on the reeds, interfering with the action and with the quality of the tone. Place the reed organ in a dry place, not a warm place necessarily, and give it a periodical cleaning. In clearing the reeds of dust, use both a stiff and a soft brush to assure complete removal of the dust. A superficial cleaning may actually make the action and tone worse.

4. The Pipe Organ

More and more the pipe organ is being introduced into our churches. Its variety of voicing, its dignity of sustained tone, its large and varied literature for church use, combine to give it the pre-eminence.

a. Not An Unmixed Good. Whether a congregation ought to have a pipe organ or not, will very largely depend upon its musical as well as its financial resources.

In many a church there is suddenly developed an ambition for a pipe organ. The people hardly know why they want it. Some think it is more up to date. Others think its absence an unanswerable proof of the inferiority of

their church. A few want a pipe organ because they realise its artistic and religious possibilities.

The fact is that a pipe organ is not an unmixed good. In some churches it is rather an unmixed evil. Given a small congregation that is not hearty in its participation in the service of song, given an organist who thinks he is the whole thing, and that the more stops he pulls out the more evident is his musical capacity, and the organ becomes a thing of evil.[2]

The introduction of the pipe organ with its instrumental numbers is a pronounced formalising influence. The freedom and spontaneity of public worship, so grateful to less cultivated congregations, disappears. The opposition to organs by the Reformers and by the Wesleys was not a mere vagary, but had deep psychological roots. Their spontaneous and intense type of piety instinctively resented the mechanical, formal worship the "Kist o' Whussels" represented.

b. Its Advantages. On the other hand, if you have a large congregation that sings with unanimity and power, requiring strong instrumental support, and an organist who knows his own proper place and that of the organ, the pipe organ may be made a most valuable aid in the public service. The choir will not only have more adequate support, but its music will have greater variety of tone colour, and a wider range of expression.

[2] "It is far easier to make an organ than an organist. The instrument is ready in a few months; the player is the slow result of years. The organ, moreover, is an instrument which allows boundless scope for indiscretion; its very capabilities are its weakness in the hands of an injudicious or ignorant player. Unfortunately, only a small proportion of the rank and file of our organists have been trained. This is their misfortune and not their fault."—J. S. Curwen in "Studies in Worship Music." First Series.

When we come to consider the purely instrumental numbers of the service, the pipe organ is vastly superior to the reed organ, not to speak of the piano. Its range of power, its great variety of voicing, its general expressiveness, make it possible to command an impressiveness and emotionality that could only be secured through a large and well-equipped orchestra. The pipe organ has many advantages, but the decision in favour of it should depend on whether the size of the congregation and its varied needs require one, and whether a really competent and genuinely musical organist can be secured.

5. The Care of the Pipe Organ

It must be kept in good condition. It will be unnecessary to repeat the advice given in "Church Music," a previous volume in this series, regarding the purchase of a pipe organ, but the fact that this instrument must be kept in good condition should be emphasised.

a. Mechanical Parts That Need Watching. Some of the notes have an unfortunate fashion of cyphering; the action is slow or sticks; the reeds need retuning; the bellows may leak or be wrongly weighted; the couplers may work badly; perhaps the whole organ needs a cleaning up, for the dust of the years covers pipes and action. The motor is unreliable; the water motor has not been greased since time immemorial; the electric motor may have unreliable connections or a short circuit.

b. Competent Supervision Needed. All these items should be under the supervision of a competent organ tuner. He should be held responsible for its being kept in tune and for small repairs that may be needed. A regular fee should be allowed for this work with extra pay for more extensive repairs. Even the cleaning of the organ may not be committed to untrained hands, lest the dust

that rests where it is doing no harm be transferred to places where it will.

The unhappy results of extreme changes of temperature during the winter, and of dampness, may be avoided by placing in the organ an electric heating device with proper precautions against fire.

c. Proper Ventilation Needed. There are few organs that are systematically and effectively ventilated. Ventilation is of great importance, as it prevents the dampness which produces rust and rot in the delicate mechanism. It also equalises the temperature of the organ and so obviates the difference of pitch between its different parts. It may be well for the blower to draw the air from the outside to cool the pipes in the case of churches that are likely to be overheated.

d. When the Organ Cyphers. There are few more troublesome and distracting events in a church service than the cyphering of the pipe organ, the continued sounding of some one pipe. Organists of experience will at once push in the stop to which the offending pipe belongs. Sometimes continued striking of the key will remove the dust or other intruding matter that prevents the valve from closing, or will release the spring that has caught.

But when the full organ is on, it is a little difficult to identify the offending stop, and then the most immediate remedy is to stop the motor that fills the bellows. Someone should be appointed and properly instructed to do this without loss of time at the nod of the organist. If there is a "handy" man about, he can lift out the offending pipe, place a heavy piece of cardboard over the hole, weight it down with the pipe and so stop the rush of air. The motor can then be started and the organ used for immediate services until the organ is permanently repaired.

e. The Custodian of the Organ. The organ is so com-

plicated an instrument, and hence so easily put out of commission, and is so expensive to repair, that it is an open question whether anyone other than the organist should be permitted to play on it. On the other hand, so large an investment should yield dividends of usefulness beyond its use one day in the week. Frequently there will be persons in the congregation or community of reliable character, who would be delighted with the opportunity to practice upon it and so prepare themselves for usefulness in the musical service of some church.

In general, the custody of the organ should be committed to the organist under the general supervision of some competent official of the church. However, there should be a distinct understanding as to whether he can use it as a practice instrument for his pupils.

6. The Study of the Pipe Organ

a. The Study of Registration Values. One of the first requisites to good playing is to know one's organ thoroughly. Not only the individual stops with their individual values, and the exact limitations of their value, but also their relation to other stops in combination, or in contrast, must be thoroughly comprehended. The value of the accessories—combination stops, grand crescendo pedal, swell pedal, and couplers must not only be understood, but be fully impressed upon the subconscious mind.

But this profound acquaintance cannot be secured by merely playing; the organist must listen to his instrument. Unless his console is far removed from the organ, he is at the worst possible place to hear and analyse properly the effect his playing is producing on the congregation. Many organs are so badly placed that the sound is reflected back and forth before it reaches the ear of the organist. In many cases the ear of the player is a whole

beat behind his fingers! His softer passages he may not hear at all. Even at best, no matter how rarely well an organ may be placed, the organist cannot get the niceties of his playing, for his attention is disturbed by the manipulation of stops, combinations, pedals, as well as the direction of fingers, and feet, no matter how subconscious their control has become.

b. How to Study It. The only way to study one's organ successfully is to be a listener in different parts of the church in a series of tryouts with a competent fellow-organist on the bench. The tone quality of individual stops and of their various combinations on the same manual, or by couplers, should be worked out systematically and the results carefully noted and tabulated. The question of the power of the stops individually and in combination should also be equally systematically and exhaustively studied. The advantages and the defects of the particular organ must be canvassed, for pipe organs have marked individuality, not being standardised and made in great job lots like a cheap automobile. Stops with the same name in different organs by no means produce the same effect. They may differ in material, workmanship, voicing and scale.

With such a thorough-going inventory of the possibilities and limitations of his instrument, the organist will be saved from submerging the soloist, or even the choir, with overloud registration in manual or pedals. He will also have secured a wider range and greater expressiveness of registration.

c. The Study of Its Mechanism. It is important that the organist shall be thoroughly conversant with the mechanism of his instrument. It is a complicated structure, it is true, but that is only the greater reason for his understanding it; who else can be expected to be inter-

ested enough to investigate its details? There is a valve here, a spring there, to get out of order; the danger of a short circuit in the electric-pneumatic transmission is always present; the weights on the wind chest need adjusting; the swell pedal sticks or works hard; the reeds are out of tune,—what a multitude of accidents are happening that call only for the touch of a deft hand, such as the organist should be able to supply. If the organist's fingers are all thumbs in mechanical work, he had better hunt up an organ expert, or an organ factory, and acquire the necessary manual skill.

REVIEW QUESTIONS

1. Why was the organ opposed for so many centuries?
2. Why is instrumental support for church singing necessary?
3. What instruments, aside from the organ, have been used for support?
4. What are the advantages and disadvantages of the piano for this purpose?
5. When is the reed organ advisable?
6. How should a reed organ be cared for?
7. Why do some congregations desire a pipe organ?
8. When is it inadvisable?
9. What care does a pipe organ need?
10. What shall be done when the organ cyphers?
11. Who should be the custodian of the organ?
12. State what occasion there is for studying the organ.
13. How should its stops be studied?
14. Why should the organist study the mechanism of the organ?

VI

THE ORGANIST

Class Room Suggestions: The impressions made upon the students by the organists they heard on the previous Sunday may be used to make the points raised in this chapter concrete and vivid. Other experiences by both professor and students may well be drawn out. Emphasise the religious character of the organist.

1. The Importance of the Organist

The selection of an organist is almost as serious a matter as the choice of a pastor. He conditions the success of the public service almost as much as does the preacher, for he is a personality plus a great instrument; he affects, yes, he may be said to control, the work of both congregation and choir, and creates the atmosphere in which the public worship moves. An incompetent, blundering organist frequently spoils the whole effect of the church service.

Occasionally the church organ is badly abused by an ambitious organist to the sore detriment of the religious effectiveness of the music and consequently of the whole service. As Mrs. E. L. Ashford has said, " Many players seem to be of the opinion that the vocal efforts of the choir and of the congregation are for the purpose of furnishing a sort of accompaniment to a brilliant display of organ technic. As a result of this mistaken idea, the inoffensive church organ is frequently given an importance to which it has not a legitimate right."

When the organist plays preludes, offertories, postludes, and even interludes, he is no longer a negligible quantity.

If the purpose is to bring worship to a loving God and comfort to His buffeted and harassed children, the soft

strains of the opening voluntary will quiet the nerves and the minds of the assembly of strenuous people who have gathered. Has the minister a call to the reverent consideration of some sublime aspect of the divine nature, the majestic pealing of the organ will weld the unorganised multitude into one body full of solemn thought.

In his prelude he becomes the temporary chairman whose duty it is to announce the purpose of the meeting. Not all organists realise the importance of their voluntaries in creating the atmosphere of the service. No, this is not impracticable theorising. The bands on the streets have more sense of fitness and tact in adapting their music to the occasion than have many of our organists.[1]

2. Who Shall Select the Organist?

The responsibility of selecting an organist should not be taken lightly, therefore, or laid upon incompetent persons. Where there is a music committee, they are presumably the most capable representatives of the church. The advice of an organist generally recognised as competent, should be sought, making due allowance for the personal equation of prejudice, or of self-interest as a teacher. The pastor, as head of the church and responsible for its success, must have a controlling voice in the selection of this subordinate.

3. The Qualifications

The important points to be considered in canvassing the merits of a candidate may be catalogued as follows:

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[1] Thibaut, whose "Purity in Music" was highly commended by Robert Schumann, while speaking of the effect of much organ playing, remarks, "The prelude unfits him (*i. e.*, the hearer) for the chorale, and the intricate interlude goes a great way to distract his attention, and the sole aim of the concluding voluntary seems to be to obliterate the sermon and everything else."

a. He Should Be An All-round Competent Player. He must be a competent player, accurate, expressive, adaptable. He must not only be able to play a brilliant postlude, but emotional music in an effective way. His hymn tune playing, his accompaniments to soloists and choir, and his smooth adaptability to the varied spirit and needs of the service, must all be beyond question. Better an organist who can meet all the requirements reasonably well than the genius who meets but one of them supremely well.

b. He Should Have a Knowledge of Musical Theory. He should have a fair knowledge of the theory of music, including harmony. It will give an intelligent basis for his judgment as to the merits of various compositions. In his improvisation and method of playing music that calls for minor adaptations such as transposition, in the accuracy of his sight reading, it will be a great help. It will mean a broader musical culture for himself and a basis of authority over his subordinate associates.

c. He Should Have Ability to Interpret Texts. He need not be a literary man, but ought at least to have general culture enough to understand and interpret the hymn, solo, and anthem texts of the compositions he expects to play. If they are merely pegs on which the music is hung, how can his playing interpret and express their deeper meanings and feelings?

d. He Should Be a Gentleman. The organist ought to be a gentleman. He has relation to so many people, from the pastor down, that he cannot do proper team work with them unless he is considerate and thoughtful of others, gracious, tactful, obliging, patient, ready to help.[2]

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[2] "The position demands much more than executive ability and skill in building on a figured bass. It requires infinite tact, knowledge of human nature, as represented by church officials and choristers, presence of mind and general resourcefulness, in addition

e. He Should Be in Sympathy with the Work of the Church. He must be able to respond to the plans of the pastor, and enter into the feelings of the congregation. A Catholic or a Jewish organist cannot hope, with all good intentions, to fit into a Protestant environment. An organist brought up in a liturgical atmosphere will have difficulty in fitting into the less formal life of a non-liturgical church. It is not a matter of musical skill, or of outward adaptation, but of the spirit and of the ideals of purpose underlying them. A selfish, self-centered man, regardful only of his own tastes and predilections, unable to enter into points of view and lines of susceptibility other than his own, will not make a religious success of his work however brilliant his merely musical success may be. Many an organist, with a great reputation musically, is actually a pitiable religious failure. What James Orth said of De Pachmann's playing should be true of every organist: "Unless you can draw tears from your instrument, and incidentally from your auditors as well, the call is not very loud for you to enter the field of music as a performer." [3]

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to mechanical competence and musical taste. The man who has mixed with his fellows, and bought a varied experience, is of far more worth than the man who has spent his days in finger exercises and his nights in cramming for a degree."—J. Cuthbert Hadden in "The Choir Leader."

[3] "It is strange that many churches are utterly indifferent to the spirituality of their musical leaders, when they are solicitous about that of their pastors. Nothing points so clearly as this to the widespread misapprehension of the real function of music in worship. The organist or chorister, if he is anything, is a leader or guide in the act of worship. . . . Yet, in many places, he is treated with a frivolous thoughtlessness. He is looked upon as an entertainer, a purveyor of luxury, like the upholsterer that cushions the pews. . . . He is rarely expected to act as if charged with any religious responsibility. His religious character is often not even considered. Even his morality may be notoriously bad without

f. He Should Be a Christian. He must, to do the foregoing, be not only a man of good moral character, but a Christian, a man of devoutness and of earnest religious conviction and understanding. Nothing less will do, if the service is to be devotionally successful.[4] A stream cannot rise higher than its source; the religious value of church music has its fountain head in the heart of the organist.

g. Women Are Eligible. While women have not been prominent as composers or concert organists, they have many conspicuous qualities fitting them for organists and choir directors. They have a higher average than men in responsiveness to high sentiment, in faithfulness to accepted duty, in alertness of mind and fertility of resources, and in devoutness and spirituality. They are also less prone to mere professionalism, the bane of genuinely religious work. In the selection of an organist, therefore, the question of sex need not be raised.

h. The Organist May Be the Director. It is a mooted question whether the organist should be also the choir director. There is no universal answer; too much depends upon the organist's personality as well as ability, upon the size of the choir and upon the elaborateness of the musical service. With most players, however, the division of attention between their own work and that of the choir is fatal to great success in either. With a competent quartet choir, it is entirely feasible. There are men, here and there, who do succeed with a chorus choir.

4. Method of Examination

It might be well if American churches took the selection

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apparently disqualifying him."—Waldo S. Pratt in "Parish Problems."

[4] Henry Ward Beecher, in commending his organist, John Zundel, remarked, "He prays with his fingers."

of an organist as seriously as do those of England, and try out a prospective candidate before actually engaging him. Some bad misfits might be avoided. Such an examination should take place in the presence of the pastor, the music committee, the choir, and of invited guests whose judgment may seem desirable. A candidate whose personality and work are well known in a community would not call for such a formality, but an outsider, no matter what his references and recommendations, (they usually represent good-will rather than good judgment) should not object to a thorough try-out.

The following schedule covers the needed points to be investigated:

a. The playing of two church voluntaries, a quiet number, calling for nice interpretation and emotional expression, and a brilliant postlude, both of the candidate's selection.

b. The playing at sight of a voluntary selected by the pastor or one of his aides.

c. The transposing a step, or a half step, at sight of a hymn tune selected by the pastor and the modulation from one key to another.

d. Accompanying the choir in a hymn and in an anthem, evidencing not only mere digital accuracy, but style and spirit in both the introduction and the manner of accompanying itself.

e. Accompanying a solo at sight in a song calling for careful interpretation. Note the registration and the player's contribution to the effectiveness of the solo.

f. If the candidate is to conduct the choir, he should rehearse an anthem, mutually agreed upon, noting his interpretation and his ability to control the work of the choir by means of his instrument. It should be remembered that the intelligence of the choir is as important a

factor as the ability of the organist conductor. If the choir is slow to follow the organ, it may be well to supply a separate director.

g. Finally, there should be a test by means of an actual service. Carefully note the adaptation of his work to the service as a whole, his team work with the pastor, with the congregation in the singing of the hymns, with the choir in its anthem and responses, with the soloist in making the accompaniment a help in knitting it closely into the movement of the service, the selection of the voluntaries and the spirit in which they are played, their proper relation to what precedes and to what follows, and to the spirit of the service as a whole.[5]

h. His team work with the choir director and the choir should be noted. His interpretation of the hymns of the service ought also to be carefully observed.

i. His arrangement of his music on his desk, ready for immediate use without the loss of a moment, is quite important. It will be also significant as indicating his general competence.

While this thorough schedule of examination may not be observed in most churches, it will at least serve to suggest the lines of investigation which ought to be privately pursued.

5. The Organist's Relation to the Pastor

If the service is to be a unit, the organist must fit his work into the general plan. How can he do this if he doesn't know it? Who is responsible for the general plan? The minister, of course; the strategy of the service lies in his hands. But what if the minister does not formally

[5] This assumes that the minister has carefully built up the order of service, and assigned to the organist his specific share in its development.

inform the organist what he is planning and consult him about it? Why, then, the wise organist will consult with the unwise minister, for no sensible subordinate will proceed on his own initiative, unless his superior officer has formally instructed and authorised him to do so. No major in a regiment looks upon his colonel as a "meddlesome, interfering busybody," because he sends him his instructions and orders. That is the colonel's business; it is the major's business to accept and obey them. If the organist is unwilling to know and loyally to accept his subordinate relation, let him resign his commission.

The state of war, that often exists between an arbitrary, tactless parson and his self-sufficient, unteachable organist, is amusingly illustrated in Thibaut's volume quoted above. Thibaut himself says, "Really, it is above comprehension how the clergy have quietly borne the delinquencies of organists," to which his translator replies in a note, "It is to us quite incomprehensible how educated musicians have so meekly put up with the insolence of unmusical and bigoted clergymen." Really, both deserve sympathy, in spite of the fact that both are at fault. The clergyman is too domineering and too dogmatic regarding details; the organist is too self-important over his technical skill, and too narrow in his views and sympathies to comprehend the subordination of his share of the service to the more important general purpose in view. It is the preacher's task, as presumably the broader and more sympathetic man, to prevent such an ecclesiastical war by establishing the sympathetic co-operation, through which alone the right results can be obtained.

6. The Playing of Hymn Tunes

There can be no good organ playing without plenty of

practice on the hymn tunes. Practice on brilliant voluntaries will not take the place of it. The hymn tunes give opportunity for the dignity that is characteristic of the instrument; they also give opportunity for strong, consecutive, smooth pedalling, as do few instrumental numbers. The needed steadiness of attack and *tempo,* the variations of *legato* and *staccato* needed to keep the congregation up to time or to indicate in broad lines the proper expression called for by the sentiment of the several verses—all have both mental and digital value.

It would be well if the organist should memorise thoroughly at least fifty of the most used tunes. He would be able to watch the hymn more closely and adapt his playing to its sentiment more fully. In depressing weather he can then make the singing easier for the congregation by transposing the tune a half or even a whole step lower. He could also adapt himself in case the congregation flats.

7. Interludes

Many organists are unduly fond of interludes. They play a long one after each verse and so waste very valuable time. Usually a single interlude in a hymn of four or five verses is ample. The habit of always playing an interlude before the last verse is absurdly mechanical.[6] Too much depends on the development of the thought of

[6] The interlude before the last verse of a hymn has a curious origin. Up to half a century ago it was still the custom for the minister in the Established Church to wear his white robes during the reading of service and lessons and to preach in black robes. During the hymn sung before the sermon the needed change was made in the vestry. The interlude was played before the last verse as a signal for him to enter the pulpit. The change of robes has passed away, but the penultimate interlude persists and has spread to non-liturgical churches.

the hymn. To divide the last two intimately associated verses of the hymn, "Alas, and Did My Saviour Bleed," with a long interlude is sheer wickedness. Interludes are in place only where there is a definite cleavage in the line of thought. If there is a marked change in the emotional character of the verses, an interlude will serve admirably to make the necessary transition.

An interlude is valuable only as it is made valuable by thoughtfulness and adaptation to the purpose for which the hymn is sung. To treat it only as a breathing place for the choir and congregation, and to make it a vague groping after ideas that do not materialise into a definite contribution to the song service, is all the more unfortunate that it is so common. The best the minister can do in such a case is to consult with the organist regarding the proper place for an interlude, and reduce his thoughtless interruption to the smallest space of time possible.

REVIEW QUESTIONS

1. Why is care in the selection of an organist important?
2. What share should the pastor have in his selection?
3. What musical qualifications should an organist have?
4. What personal traits are essential?
5. Should the organist also be the director?
6. Why should organists submit to a formal examination?
7. What nine points are suggested as a basis for examination?
8. State what the organist's official and personal relations should be to the pastor.
9. What is needed for good hymn tune playing?
10. Why does an organist play over the tune before the congregation sings?
11. Why should an organist memorize the more usual tunes?
12. What discrimination should be used in playing interludes?

VII

THE ORGANIST (Concluded)

Class Room Suggestions: Persuade some bright organist to play for the class, illustrating vividly the faults against which warning is given. A little exaggeration will do no harm, nor will a touch of humour. The trouble may be to find an organist who is not himself guilty of some of these objectionable faults.

8. The Accompanying of Solos

a. Sympathetic Understanding. An organist's ability to accompany soloists well is of prime importance.[1] It is important that the organist shall be a good accompanist rather than merely a good solo player, although, if he is both, so much the better. The work of the soloists depends very much on the proper playing of the accompaniment. There is a comradeship between a soloist and his sympathetic, comprehending team-mate, the organist, that makes for kindly relations, and, what is even more important, assures the full effect on the audience. The organist knows just what the soloist is trying to do and supplies not only the tonal basis, but the atmosphere of feeling, the background of nervous impression, needed to intensify the impression. The accompaniment helps the singer to sing better, the audience to hear and understand better.

b. Adaptation to Soloist's Tempo. The organist should have no *tempo* of his own; the singer supplies that.

[1] What is here said of accompanying soloists is equally pertinent to accompanying the choir under a director, *mutatis mutandis,* of course.

Colla voce is the slogan of the accompanist, not only in time but in force, in style of attack, in the nuances of phrasing, in the contrasts and climaxes, developed. The *ad lib.* of the soloist must have absolute respect and co-operation.

c. Registration. The soloist must have the right of way in the registration as well—just enough organ to support the voice and enhance its expression, no more. Some organists brutally extinguish the soloist by using the full organ.

What stops shall be drawn depends on both the size and quality of the voice. A great, sonorous voice will bear the louder stops; a tender, sympathetic voice of less power will call for the softer stops. It goes without special emphasis that the character of the song will exercise a controlling influence on the registration, as it does on the singer's voice. There should be no fancy registration to attract attention away from the singer. The touches of imitation of the phrases of the solo in the accompaniment may be slightly stressed by the momentary use of a solo stop that is not too obtrusive. Instead of changing the registration when a stronger tone is called for by the greater emotional stress of a line, or verse, it may be best simply to increase the amount of tone by doubling some of the four notes of each chord. When the occasion for the added force has passed, it will be easy to return to the regular four parts. In general, the putting over to the audience the message and the emotion of the song, is the one important goal, not the merely musical effect.

"Word painting" in the registration of the accompaniment of either the congregational hymns, or of the solo, is very rarely in place. It attracts too much attention and so blurs the impression. The effect is not musical but intel-

lectual in character, and checks the emotional momentum. Only in broad lines of changes in the sentiment of the text will changes of registration be called for.

d. Alertness in Following Soloist's Interpretation. A good accompanist must needs be not only a good sight reader, but quick in his "uptake" of the soloist's spirit, interpretation, and purpose. Emergencies arise when visiting soloists become available, or sudden changes of program are needful, and this quick adaptation is all-important. A dull, mechanical organist will inevitably fail under such a strain.

9. Common Faults in Organ Playing

There are a number of very common faults against which the average organist needs to be warned.

a. Initial Pedal Notes. Never start a hymn tune or voluntary with a long-drawn-out pedal note. Its use ordinarily has no justification and is meaningless. On rare occasions when the voices would have no other clue to the pitch of the composition or the movement to be sung, it may be useful. As a mere mannerism, it is annoying.

b. Extended Final Pedal Notes. Do not hold on to the pedal note after the other parts have ceased. Usually it is absurd. Only in the rarest compositions, when their nature justifies it, is it permissible. The reverse is equally obnoxious. Do not leave the high notes sounding after the lower ones cease.

c. Undue Use of Pedals. There are organists who are not happy unless the pedals are always roaring. They would not hesitate to play a composition without using the Swell or the Great, but to omit the pedals would seem to them like playing a mere reed organ. Two organists out of three use the pedals too much, too obtrusively. Their

value is lessened or even obliterated by excessive use. This is particularly true of quiet voluntaries and hymn tunes. Where a large body of tone is called for, in the case of brilliant music, or in accompanying a large congregation, they are indispensable, of course. Even in softer compositions the pedals may prove invaluable. Warning is given only against the merely mechanical and unmusical use of them.[2]

d. Anticipating First Note of Hymn Tune. The prevalent habit of giving the cue to the pitch of the first note of the melody by striking it in advance at the beginning of each verse is very offensive and unnecessary; unnecessary, because the congregation carries over its consciousness of the tonality and because as a signal to begin it is too obtrusive. The piercing tone is disturbing in its own effect, as being out of relation as far as form is concerned. Striking the note a half step lower as an appoggiatura is even worse. In dealing with children, striking the first note may have some value.[3] Striking a pedal note has more

[2] "One of the commonest faults is to keep the pedals forever booming, and when to this is added the atrocious habit of playing mostly in the lowest octave, it becomes well-nigh intolerable. Give the pedals a rest once in a while on the quieter verses and observe what a fine effect they have when added dignity and weight are desired."—P. C. Lutkin in "Music in the Church."

[3] Dudley Buck, reprobating the practice in his valuable book, "Choir Accompaniment," gives a philosophical basis for his criticism: "Instead of the pedal entering upon the second half of the measure (in his illustration really the second half of the measure preceding the actual beginning of the tune), the Great Organ enters abruptly upon the second half of the measure with the upper note of the harmony alone. This is very objectionable except in the rarest cases, but is far too frequently heard in our churches. It is illogical, in that the foundation should come first and not the superstructure. The chord should be built up from its fundamental tone to be agreeable to the ear."

plausibility, but may be disturbing as well. Lifting the hands from the keys for a beat is notification enough to the choir and congregation that the next verse is to follow at once.

e. Lack of Proper Phrasing. A most reprehensible fault displayed by some organists is to omit the punctuation of the compositions they play, that is to say, the phrasing. The touch of the organ does not lend itself to good articulation of the component parts of an organ number. All the more reason that care should be taken to neutralise this defect. It can be done by drawing breath, as it were, that is, lifting the hands for a moment at the close of each phrase. Otherwise the music will be unintelligible, just as a printed page would be without stops and without spaces between the words. This applies to both voluntaries and hymn tunes.

In the accompaniment of the hymn tunes, the organist should punctuate the several verses differently, according to their sense, by lifting his hands a moment at the right place. This will often be very effective.

f. Arpeggio Accompaniment. Occasionally an organist displays a vulgar taste by breaking up the solid chords of a hymn tune into twinkling arpeggios, destroying its massive dignity and weakening the support for the congregation. Where a line or two or a verse are given to a soloist, this may be permitted, if smoothly done, and with reduced registration of the organ.

g. Incessant Full Organ. One of the most offensive faults of many organists is their habit of using the full organ in season and chiefly out of season. They not only submerge the soloists whom they accompany, but the congregation in the hymns. The exasperating phase is that one hears it in some of the "best" churches whose organists might be expected to have more musical sense. The

writer has been disturbed in his devotions by the bellowing organ in churches on Fifth Avenue, New York City, and on Tremont Street, Boston. It is an ancient evil, going back even beyond Rev. Arthur Bedford, Chaplain to the Duke of Bedford, who wrote as follows in 1711: "It would be very convenient in parochial churches that the organist did not play so loud while the congregation is singing. The full organ is generally too loud for a congregation and drowns the voices that they are not heard. . . . It is the opinion of all judges of music that the softest is the best and I am sure it will be the greatest help in singing. Art was only intended to help nature and not to overbear it, and instruments were designed to aid our voices, not to drown them." Quoted in Curwen's "Studies in Worship Music," First Series.[4]

h. Too Frequent Change of Registration. It is a mistake to be changing the registration too constantly. Too much thought given the tone colour distracts the organist and prevents concentration on the expression of the underlying feeling of the music. There is no sustained interest; the effect is choppy; the listener is impressed by the tone colour at the expense of the music. Registration should be changed only when the music compels it by change of form or of effect. It should never be made in the course of a phrase, always in time for its first note.

Dr. Orlando A. Mansfield, well known on two continents for his scholarly writings on music, as well as for

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[4] "I use my reed organ just to support my own voice or the voices of the choir. But oh! the rushing and the roaring of the organ that often greets me when I attend a church. The din is sometimes so great that I cannot sing. If the organists must make a noise, let them play a solo. When voices are singing, voices ought to be at the top."—Ira D. Sankey as quoted in Curwen's "Studies in Worship Music." Second Series.

his thoughtful compositions, animadverts on this serious fault in the following terms: "Some organists seem to imagine that virtue can only exist in a method of registration which shall be as varied in colour as was Joseph's coat, or as frequent in its changes as a weather-cock or a kaleidoscope. Judicious and rapid change of registration is, of course, one of the many signs of a good organist. It is also an effectual preventive of monotony in tone colour. But frequent and unnecessary changes of registration are at once senseless and irritating, especially if introduced at a mere change of words rather than of sentiment in the vocal text, and if conducted with a certain amount of delay and deliberation instead of promptness and spontaneity."

i. Closing Stops in Improper Order. In reducing the force of the registration, care should be observed to close the stops in the proper order. If mixtures are in use, they are pushed in first, then the two foot stops, then the four foot stops, then the supplementary eight foot stops. To close the four foot stops first would leave too wide a gap between the eight foot stops and the mixtures and two foot stops that are still sounding.

j. Abuse of Tremolo Stop. The tremolo stop should not be abused. To use it with anything but the softest stops is in vulgar, disgusting taste. To use it invariably with soft passages shows lack of genuine musical feeling. When used with exceeding restraint, only when the music is extremely emotional, it has its infrequent place. Excess of tremolo is "flapperism" in music. Exactly the same may be said of the frequent use of the "Vox Humana" stop or the "Chimes."

k. Ineffective Improvising Should Be Avoided. Unless there is special aptitude and thorough preparation for extemporisation, it had better not be indulged in, except

for a few measures as interlude, or to cover the noise of late comers after the long prayer.[5] Like *extempore* prayer, and *extempore* public address, successful musical extemporising is passing out. Our general performance of music is too formal, too conscious of fixed standards, to create the attitude of spontaneity needful for good improvising.

l. Reducing Organ on Last Chord. The habit of reducing the organ gradually on the last chord, leaving the pedal note sounding alone at last, is not merely old-fashioned, it has no artistic justification.

m. Abuse of Crescendo Pedal. Clarence Eddy, a name to juggle with in organists' circles, says when the organist has fully conquered his instrument and its possibilities, then, and not till then, "the Crescendo Pedal may be utilised as an adjunct with increased artistic results. But, like the Tremolo, it should be used very sparingly and with much discrimination." The Crescendo Pedal is "a lazy man's pedal" to which he takes refuge when he does not know how else to bring out a climax.

n. See-sawing on Swell Pedal. Perhaps one of the worst habits an organist can acquire is to keep his right foot persistently on the Swell Pedal and to nervously see-saw up and down on it as if it were the pedal of a reed organ. The left foot has all the responsibility for the

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[5] The organ should be used more than it is to cover hiatuses in the service. After the prayer and its response by the choir, the organist should play a few measures to prevent the distraction of the minds of the congregation while late-comers troop in. A few measures after the singing of the hymns will cover the disturbance made by the congregation in being seated. The purpose is not simply to cover disorder, but to carry over the emotional momentum that had been previously secured, unchecked by distracting impressions.

pedal part, and, in spite of heel and toe, usually makes rather a mess of it.[6] Sir Frederick Bridge says of it, "as far as accent is concerned, good results may be obtained by a judicious use of the Swell Pedal, but this must be done with great judgment or the well-known pumping effect, so abhorrent to all good players, will be the inevitable result." He further says that "not only is the musical effect bad, but the habit induced of pedalling with one foot only is in every way objectionable."

o. Contortions on Organ Bench. Another unfortunate fault, especially if the player is in full sight of the audience, is to indulge in violent movements of the head and shoulders, sometimes of the whole body. These contortions greatly lessen the value of the music, because they distract the attention of the hearer from the religious service and produce amusement instead of devotion. "The first thing to be learned on reaching the organ," Sir John Stainer shrewdly remarks, "is how to sit."

10. Keeping an Index of Organ Music

The organist should make and keep up to date an index to his music. Most organists have a much larger stock of music on hand than they realise. Some of the older books

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[6] "To play the bass part of a tune on the pedal, an organist must be able to pedal with both feet and also with heel and toe. The inability to do this leads many organists to form the very reprehensible habit of dropping out the pedal notes whenever they are difficult of execution. The effect of this plan upon the listener is much the same as if the bass singer in a quartet were to stop singing about every third beat, and leave the soprano, alto and tenor hanging in the air like Mahomet's coffin."—Mrs. E. L. Ashford in "The Choir Leader." Better drop out the pedals altogether and depend on the manual for the bass support. An occasional erratic "boom" from the pedal disturbs rather than helps.

and sheet music that have been covered with later purchases have desirable unused voluntaries. A card catalog of this unexploited music with needed index to make it available would be a most valuable aid. It would save money; it would save much time, very much more than that spent on the inventory, by making random searching during the year unnecessary. Moreover, the selections would likely be more varied and more appropriate.

11. Organists Underpaid

Our organists are not paid enough. Church officials do not realise that in accepting cheap or free organists they are cheapening their whole church service. They discourage competent musicians from learning to master the organ and so reduce the number of really efficient organists. The organist who is also director ought to put in as much time in his personal practice at home, in the church, and in his work at rehearsals and at services, as does the janitor. His work calls for special ability of a high character and for expensive preparatory training. Coupling the two is a derogation of the organist's dignity, but as a comprehensible basis twice the remuneration of the church janitor is suggested, except where the building is large and complicated and in constant use; where they may be the same. Half the salary of the minister would be a better standard as more widely applicable.

12. Mottoes for Organists

On an organ in a remote German village, three mottoes are carved that organists everywhere may ponder over. Across the top of the keyboard may be found:

"Thou playest here not for thyself, thou playest for the congregation; so the playing should elevate the heart, should be simple, earnest and pure."

Above the right hand row of registers appears the following:

"The organ tone must ever be adapted to the subject of the song; it is for thee, therefore, to read the hymn entirely through so as to catch its true spirit."

Over the left register knobs is found the admonition:

"In order that the playing shall not bring the singing into confusion, it is becoming that thou listen sometimes, and as thou hearest thou wilt be likelier to play as God's people sing."

These ancient German exhortations are still pertinent here in America in our own day and generation.

REVIEW QUESTIONS

1. Who should control the organist's *tempo*, force and registration in accompanying a solo?
2. What adaptation should the organist seek in his registration?
3. Why is alertness in adaptation important in an organist?
4. What warnings are given regarding use of pedal notes?
5. Why is careful phrasing important? How is it done?
6. Why should the full organ not be used incessantly?
7. Why should too frequent change of registration be avoided?
8. In what order should stops be closed?
9. When should the "Tremolo" stop, "Vox Humana" stop and the "Chimes" be used?
10. Why is the "Crescendo Pedal" called the "lazy man's pedal"?
11. How is the Swell Pedal frequently abused?
12. Why should excessive motion of the body be avoided?
13. What is the value of an index of organ music on hand?
14. How should the organist's salary be estimated?
15. Give German mottoes for organists.

PART III

CONGREGATIONAL SINGING

"It is indeed remarkable that we are so prone to overlook the good we possess, and to run after that which is perverse. For we have within the Church itself the simplest and grandest materials for a climax worthy of divine worship,—namely, the whole congregation. Let but the choir sing, 'Hallelujah, Amen,' from the organ loft or the chancel, and let the whole congregation respond with a sublimely simple, 'Hallelujah, Amen,' and one may imagine oneself transported to heaven; and further, one may realise that this is the manner in which God himself is worshipped in heaven."
—Thibaut: "On Purity in Musical Art."

VIII

THE DUTY AND VALUE OF CONGREGATIONAL SINGING

Supplementary Reading: Waldo S. Pratt, "Musical Ministries," The Fleming H. Revell Co., New York; F. G. Edwards, "United Praise," J. Curwen & Sons, London; Peter C. Lutkin, "Music in the Church," The Young Churchman Co., Milwaukee, Wis.; I. E. Reynolds, "Manual of Practical Church Music," S. S. Board of the Southern Baptist Convention, Nashville, Tenn.; J. S. Curwen, "Studies in Worship Music," First and Second Series, J. Curwen & Sons, London; Carl Engel, "Reflections on Church Music," Gustav Schauerman & Co., London; Washington Gladden, "Parish Problems," The Century Co., New York.

1. The Duty of Praising God

Excellence of every kind calls for recognition and appreciation. It brings joy to the creator and the perceiver of it alike. A person's grade of culture is measured by his recognition and appreciation of excellence in art, music, architecture, natural scenery, science, philosophy, literature, poetry, and in the adaptation of means to ends as in electricity, engineering, machinery and agriculture. Increase of culture is sought by increasing the capacity to apprehend and to praise that which is excellent. The consummate note of culture is not only to appreciate fully, but to express that appreciation in an adequate and impressive way.

If this is true of things human and finite, how much more is it true of the infinite perfections of the divine nature. Here are infinite existence, infinite power, infinite wisdom, infinite truth, infinite holiness, infinite justice, infinite mercy, infinite sympathy—the fundamentals of an

infinitely admirable personality and character. God, therefore, deserves recognition, appreciation, praise to an infinite degree as his own immediate right.

Add to this the relation of a creature to its Creator, of a dependent to its Provider and Preserver, and the obligation of praise is multiplied many times. Add further the obligation of a redeemed sinner to his Saviour, and the sense of obligation to magnify and praise becomes even more poignant.

Hence the Word of God, in its increasing demand for the recognition of God's supreme sovereignty,[1] and of His infinite perfections,[2] and for supreme homage and ascriptions of praise to be paid Him by all creatures, at all times, and everywhere, has an appeal of equity no normal man can gainsay.

a. Praising God the Duty of All. To praise God is the supreme duty of all persons. Each one to the full measure of his ability is called upon to recognise the divine perfections. The measure of his spiritual growth is his ability to recognise and appreciate them.

b. The Duty to Enhance God's Praise by Co-operation with Others. But as individual power is increased by co-operation, each being stimulated and inspired by the others joining in his exercises of praise, the duty of co-operation becomes very plain. The aggregate of praise is not merely arithmetical, for each one reaches

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[1] Let the heavens be glad and let the earth rejoice; and let men say among the nations, The Lord reigneth.—1 Chron. 16:31.

[2] Now unto him that is able to do exceeding abundantly above all that we ask or think, according to the power that worketh in us, unto him be glory in the church by Christ Jesus throughout all ages, world without end. Amen.—Eph. 3:20. Unto the King eternal, immortal, invisible, the only wise God, be honour and glory forever and ever. Amen.—1 Tim. 1:17.

a height of joy and admiration and of intensity of appreciation he could not have attained alone. When a single voice is uplifted, there is inspiration and uplift in it; but when a thousand voices join, there is a majesty, a high solemnity, a rapture in the praise that carries the susceptible soul to the uppermost peaks of its spiritual possibilities.

c. Praise That is Sung Better Than Spoken Praise. This co-operation in praise may be spoken as well as sung, but valuable as responsively spoken praise may be made, it is by no means as impressive as praise that is sung; first, because the co-operation cannot be made as perfect and spontaneous, and, secondly, because the nervous stimulus of the music is wanting.

d. The Limitations of Praising by Proxy. To praise by proxy, by the officiating priest, or by a choir, lacks the physical, mental and spiritual stimulus of personal participation, and the soul cannot spread its wings of devotion. There is present the distraction of the beauty, or the faultiness, of the rendition, the sense that it is not wholly in accord with one's own feeling, and above all there is the lack of self-expression. Only by personal effort and exercise of one's own powers, self-conscious and heedless of others, does the soul take its highest flights in the adoration of God.

e. Congregational Praise Can Be Used Everywhere. It is one advantage of congregational singing that it can be had everywhere, no matter what the musical conditions are. The congregation may consist of a dozen or half a hundred persons; it may meet on the street or in a cathedral; it may lack instrumental support or be led by a great organ or orchestra.

f. Congregational Singing is the Most Efficient Praise. Congregational singing, therefore, is the most efficient

form of united praise.[3] All can join, whatever their individual deficiencies, for in the composite song these deficiencies are submerged; they even add an element of enrichment. All can sing, for there is no one listening to the individual voice to make the singer self-conscious or diffident.

The minister represents the people in his prayer, expressing their needs, their holy aspirations, their more intimate devotions. The choir represents the people in their choral praise and prayer, and lifts them to a higher plane of devotion. But the congregational song is their own song, their immediate expression, the climacteric note of thanksgiving and praise. Properly led and properly inspired, the congregational hymn is the very peak of devotion in the whole services.

g. Objections to Congregational Singing. There is often a rather loud outcry against congregational singing because of its frequent cacophony, its artistic shortcomings, its lack of expression. It is almost shocking to find the elder Thomas Hastings, one of the fathers of American hymnody, argue against it in his treatise on "Musical Taste," and he has many echoes in these more modern days.

But the criterion of successful congregational singing

[3] "Congregational singing is the most practicable as well as the most important department of church music. Its glories are within the reach of every active parish. Its restoration as a universal custom is certain, and its supremacy among the forms of church music is only a question of spirituality in Christian work. Its establishment involves no risk or undue expense, and its success can bring with it no dangers. On the contrary, its maintenance is almost of necessity a distinct and powerful spur to the religious life of the parish, refreshing, cheering, and edifying all who come within its influence."—Waldo S. Pratt in "Parish Problems."

is not its artistic musical value, but its effect on the congregation itself. Hence this adverse criticism is beside the point, because it applies standards of attack and expression to which only trained choirs with plenty of practice under competent direction could hope to attain.

There should be no mistake! Congregational singing is not cultivated for the purpose of securing artistic results pleasing to cultivated ears. The primary purposes are worship, inspiration and even exhortation, all religious in character. It is desirable that it should be musical in effect, but if the primary purposes are secured, the lack of artistic value is not serious.

Musically fastidious people whose sole criterion of music is that it shall please them, often rail at congregational singing as rude and offensive—not intelligent and broad-minded enough to comprehend its true purpose.

"God is a spirit, and they that worship him must worship him in spirit and in truth." God is not concerned with the mere vibrations of air or other resilient matter, as some would have us believe. He is not an infinitely fastidious musical critic noting the faults of intonation or of expression, but a spirit, regarding the things of the spirit. That music which will spiritualise His creatures most fully is the music most acceptable to Him, be the individual voices ever so harsh and discordant.

2. Congregational Singing the Ideal Form of Church Music

The ideal form of church music, after all, is congregational singing, where every voice is lifted in praise and thanksgiving, in prayer and petition, in inspiration and encouragement, and in earnest witness for divine truth.

It is an audible representation of the communion of saints. In no other exercise, not even in prayer, is there such communion, such fellowship of feeling, as in the congregational hymn when all are singing. It is not strange that in all ages of the church, even when music was at its rudest, it should have been cultivated and encouraged.

3. Recognized in All Ages

a. The Old Testament Age. At the crossing of the Red Sea by the Israelites, and at the destruction of the hosts of Pharaoh, the song of victory and rejoicing by the children of Israel under the leadership of Moses was general. Of this there is a full report (Ex. 15: 1-19), while the singing of Miriam and her women's chorus is treated as a mere episode (Ex. 15: 20-21). When David sought to bring back the ark of God from the house of Abinadab, all the people participated in the music. At the dedication of Solomon's temple, it was the song of the people that struck the consummate note when the fire came down and the glory of the Lord appeared in the temple. The Psalms are full of intimations that the people joined in the musical service of the temple.

b. The Apostolic and Early Patristic Age. In the apostolic and early patristic periods of the church the only intimations of the use of music clearly indicate a purely congregational song service.[4]

When the song was taken from the congregation and

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[4] "An author towards the close of the second century could appeal against the Artemonites to a multitude of hymns in proof of the faith of the church in the divinity of Christ: 'How many psalms and odes of the Christians are there not, which have been written from the beginning by believers, and which in their theology, praise Christ as the Logos of God.'"—Schaff's "History of the Christian Church." Vol. II, p. 228.

given to choirs of monks and of boys, it was both a symptom of the decaying religious life and an additional cause for its future and more rapid decay.

c. The Gregorian Age. It is no mere coincidence that the great missionary movement under Gregory the Great was accompanied by a development of the church's music that laid the foundations for the worship of the ages. The Gregorian system was carried to the ends of Europe by the devoted missionaries sent out from Rome. True, the clergy carried the great body of song in the cathedrals at home, but in the wilds of Northern Europe the people in that age still had a voice in the worship.

d. The Age of the Reformation. The German Reformation had no more striking manifestation of the change of spirit and conception of the religious life than in the restoration of the congregational hymn. And among the common people it was not so much the doctrine preached, not so much a sense of the imperfection and unworthiness of the Roman Church, as it was the congregational hymn, in which all could participate, that swept the masses into the fold of the reformers. This was recognised by Luther's enemies, who said that he did more harm by his hymns than he did by his sermons, while Coleridge expresses his judgment that "Luther did as much for the Reformation by his hymns as by his translation of the Bible."

e. The Age of the Wesleys. The great English Reformation under the Wesleys was likewise a singing reformation. They had no new doctrine to preach, for the Wesleys were doctrinally not far from the Anglican Church and differed from it only in putting spiritual vitality into the practical Arminianism that already controlled the thought of England. It was the spiritual hymns which they produced, and which were sung from

one end of Great Britain to the other, that gave prominence to the whole movement.

f. The New England Revival. The New England revival, in which Jonathan Edwards bore so prominent a part, is so associated in our minds with his severe and even harsh doctrinal preaching, that it comes as a surprise to know how large a place congregational singing had in it. The testimony of Edwards himself to its value is clear: "Our public praises were then greatly enlivened. God was then served in our psalmody, in some measure, in the beauty of holiness. It has been observable that there has been scarce any part of divine worship wherein good men among us have had grace so drawn forth, and their hearts so lifted up in the ways of God, as in singing His praises; our congregation excelled all that I ever knew in the external part of the duty before,—but now they were evidently wont to sing with unusual elevation of heart and voice, which made the duty pleasant indeed."

g. The Revival Under Moody. The revival work of Moody and Sankey in America and in Great Britain was accompanied by such musical manifestations, by such unanimous delight in the songs that they popularised, that it might be said of Sankey as it was of Charles Wesley, that his work was not very much less influential than that of his more preeminent coadjutor.

h. In Our Own Time. The aggressive movements of our own day have been accompanied by popular singing. Our great popular religious conventions are inspired and thrilled with congregational song. Our evangelists organise their musical forces as carefully and thoroughly as they do their personal workers' staff. Mr. Sunday would find himself shorn of half his power to move great communities without Mr. Rodeheaver's genius and skill in persuading everybody to sing. Mr. Sankey was a singing

orator and his singing of solos was more than half his public power; but Mr. Rodeheaver's success is entirely based on the use of congregational song, for his choirs are merely sections of the great congregation.

4. The Reasons for Its Power

a. Its Impressiveness. It is not difficult to see why the congregational hymn should have such value. Any one who has listened to a congregation that fully participated in the song cannot but have been impressed by its dignity and power.

It does not greatly matter what the music is; the most shallow ditty when taken up by a great congregation suddenly rises to a dignity that seemed utterly foreign to its character before. It is exalted and sublimated not only by the volume of the sound which is so physically thrilling, but by the enthusiastic and hearty and sympathetic communion of the great assembly. Hence it is that the very shallow and artistically vapid "Hold the Fort," when sung by the great gatherings under Moody, had such overwhelming impressiveness. The same is true of the use of "Brighten the Corner Where You Are," by Rodeheaver in the Billy Sunday meetings.

b. Its Organising Power. Congregational singing in which all unite unifies the congregation. Every one is thinking the same thoughts, having the same feelings, doing the same things in which all the rest are engaged. The individual is lost in the mass and is affected and swayed by the common reaction to what is done and said. The congregation becomes a great instrument on which the leader or speaker may play, assured of the desired impression. Such a responsiveness is established, such a knitting of the sympathetic natures of the assembly, such a unifying of the otherwise indifferent or antagonistic indi-

vidualities, that the minister no longer has a mob of unrelated personalities to deal with, but a great organism into which the units have been welded.

c. Its Stimulation of the Minds of the Hearers. The great wave of vibration affects the nervous systems of the hearers and stimulates heart and brain to greater activity. There is greater power of apprehension, greater responsiveness to appeals to the feelings, stronger impulses of the will. The more enthusiastic the singing, the profounder the preparation for the coming message.

Congregational singing is the means of the individual's self-expression; that expression affects the singer as much as it does the hearer. That others participate with him, and that he feels the effects of their co-operation, only stimulates his own emotion and its expression, and so increases its subjective force.[5]

d. Religious Effect on the Individual Singer. Furthermore, true congregational singing will react upon the souls of the individual singers, becoming a veritable moment of transfiguration, sharpening their spiritual apprehension, stimulating their religious feelings, and leading to fresh or renewed determination of loyalty to God and His laws.

e. Influence of Congregational Singing on the Unsaved. The influence of really successful congregational singing

[5] "It is not always remembered that congregational singing is emphatically an *expressive* form of music. Its purpose is not to affect the auditor, but to utter the emotions and thoughts of the singer. It neither aspires to artistic perfection nor offers itself to artistic criticism. Its whole nature is not objective, but subjective. Philosophically considered, it is quite the opposite of choral oratorio music. Its best success depends primarily upon its universality, and its fervour throughout the given assembly. These qualities are mightily enhanced, no doubt, by artistic excellence, both in music and in performance, but such excellence is a secondary consideration."—Waldo S. Pratt in "Parish Problems."

is exerted also upon the unsaved persons in the assembly. Even in the realm of natural psychic law, aside from the spiritual and divine influences that are above natural law, such a union of mind, feeling, and will, sublimated and concentrated, must have an extraordinary influence upon outsiders. But far above such elements of power, heartfelt congregational singing will bring genuine spiritual forces to bear upon the unsaved that will open up to them at least vague apprehensions of desirable spiritual things and generate in them genuinely religious impulses that lead them to God.

f. The Influence of Congregational Singing on the Minister. Then there is for the minister himself an inspiration in the congregational song that will key him up to his highest possibilities. The minister who can stand before a great congregation, and listen indifferently to its united voice, hardly has a place in the pulpit. While the song is preparing the congregation for him, it is also preparing him for the congregation. When such a congregation unites in the praise of the Almighty, the spirit of the minister cannot but wake to a deeper spiritual apprehension of the God whose servant he is.[6]

g. Congregational Singing an Act of Worship. But there are higher results to be obtained from the congregational song than the mere preparation of congregation and

[6] Mr. John S. Curwen, in his "Studies in Worship Music," relates an experience with the famous organist, Henry Smart, illustrating the effect of congregational singing on a great musician: "Mr. Smart's enthusiasm for the broad voice of the congregation was unbounded. As the service opened, he beckoned me to come and sit on the stool beside him. At the 'Cantate Domino,' the people began to make themselves heard. 'Do you hear that?' he said, as the sound rose from nave and gallery; 'that, to my mind, is finer than any choir.' And he played away, revelling in the massive unison which he was accompanying."

minister for the discourse. There should be in it an actual communion with God, and a stirring of the soul that will vitalise its every spiritual power. It seems to the writer that no other devotional exercise of assembled saints can be so pleasing to God as the congregation lifting its united voice in His praise. The culminating moments in heaven's worship, as portrayed in the Revelation, occur when the combined voices of "thousands of thousands" of angels and every creature which is in heaven and on the earth and under the earth, and such as are in the sea, and all that are in them, yea the great multitude which no man could number, sang the new song of accomplished redemption.

REVIEW QUESTIONS

1. What is the basis of the obligation to praise God?
2. Why should we unite with others in praising God?
3. Why is praise that is sung called for in the Scriptures?
4. What are the limitations of praising God by proxy?
5. Give reasons for value of congregational singing.
6. Who objects to congregational singing, and why?
7. What is the ideal form of church music, and why?
8. Give history of congregational singing.
9. Give illustrations of its value in the great revivals.
10. Give reasons for its powers.
11. Who are impressed by congregational singing, and how, and why?
12. Why is God pleased with congregational singing?

IX

BUILDING UP CONGREGATIONAL SINGING

Class Room Suggestions: Three or four short papers by the more experienced and musical members of the class, bringing out illustrative experiences in building up the congregational singing, will have value in impressing this very important phase of the minister's duties. If the illustrations should bring out vividly the laxity and indifference of some clergymen, so much the better.

If the duty of praising God, individually and collectively, is recognised, and if congregational song is the most efficient method of bringing praise, it follows that any person or congregation neglecting it, or doing it inefficiently, is guilty of a sin, the sin of robbing God of what is justly due Him.

If congregational song is the most efficient method of praising God, then it should have the first attention of those responsible for the service of song. That attention should be earnest and persistent, as much so as that of the minister to his sermonising.

1. The First Essential Is Ministerial Interest

The first step in building up congregational singing is to create an interest in it in the minister himself. He should have a deep sense of the duty, nay more, the joy of praise. A careful study of the Scriptures, and his own deep sense of what is due his Maker and Father, should awaken a consuming passion to make this part of the service, for the whole of which he is responsible, a glory to God and an unspeakable profit to his people. In most churches the criminal indifference of the preacher, as

manifested in his wretched management of the singing of hymns, and in the absence of any effort to improve it, or to make it appeal to his hearers and co-worshippers, is the chief cause of poor congregational singing.

If the minister is full of the impulse to praise, his people will find it contagious and sing with him. If he is perfunctory in his announcement of hymns and sits silent, they will generally be silent or, at best, be indifferent in their participation.[1]

Now a minister who finds little appeal in this part of his service should realise the sinfulness of this attitude and take himself in hand, as he would in the case of any other serious shortcoming. To a minister without the impulse to praise and to inspire others to praise, God is not a reality but a speculative abstraction.[2]

Moreover, the music is too important a part of the

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[1] Dr. Allon, to whom reference has already been made, says of the wonderful congregational singing of his people: "All I have done is to provide good hymns and tunes, to have plenty of practice, and to encourage the congregation by quietly showing my interest in the psalmody. If I have had any advantage over others, it is in a taste for music and in possessing enough knowledge to enable me to exercise control with some little intelligence, and in a way which does not give offense."—Curwen's "Studies in Worship Music." First Series.

[2] Henry Ward Beecher, in his preface to the Plymouth Hymnal, one of the first hymnals, properly so called, which was issued, remarks on this point: "If ministers regard singing as but a decorous kind of amusement, pleasantly relieving or separating the more solemn acts of worship, it will always be degraded. The pastor, in many cases, in small rural churches, may be himself the leader. In larger societies, where a musical director is employed, the pastor should still be the animating centre of the music, encouraging the people to take part in it, keeping before them their duty and their benefit in participating in this most delightful part of public worship."

services of the house of God to be left to mere amateurs both in spirituality and music, but should have the close study and incessant supervision of the head of the local church, *i. e.*, the minister. The minister should feel as responsible for the music of the service as for the preaching.

Without the minister's close supervision the music of the service will in most churches become futile and profitless, not irreligious, but unreligious. Artistically it may be good; it may add a pleasing attraction to the service, but its active religious value will be practically *nil!*

2. Awakening Interest in the Congregation

Given such an abiding attitude of praise it must be passed on to the congregation.

a. By Public Effort. There should be sermons on the various phases of praise, its inculcation and manifestations in the Scriptures, the abundant reasons for praise, the subjective reaction of earnest praise in spiritual growth, affording topics worthy of the most thoughtful and eloquent preacher. The practical phases of congregational singing will be fruitful topics for sermons, short addresses in the midweek service, in the Sunday-school and in the Young People's meeting.

b. By Private Effort. But this effort to arouse his people to their solemn duty should not be public alone. As opportunity offers in private, he should refer to it in a casual or in a more purposeful way. Expressions of regret that the public service of song is inefficient, or of satisfaction when it has been unusually good, encouragement to persons who take a noticeable share in trying to make it successful, admonition to persons with good voices who fail to sing, outlining his ideals and ambitions for the congregational singing to persons whose

co-operation is important,—all are helpful private ways of creating an interest in the hymn singing among his people.

c. Why People Fail to Sing. This private personal work in behalf of congregational singing is all the more important, in view of the fact that many fail to sing because of diffidence, excessive modesty, or actual prejudice. Many cultured people fail to sing, because they have gotten out of the habit of singing. Their ideals of performance have become so high through hearing trained soloists in concerts, and even through talking machines, that they despair of realising them and therefore refuse to sing.

Unless the voice is one of those very rare raucous voices with no power to sing in varied and concordant pitch, all people, no matter how harsh or unpleasing their voices are, should be encouraged to sing, for their blemishes are submerged in the great composite voice of the congregation. High class voices with careful training are not essential to good congregational singing, although, of course, they will be a great help in leading and in keeping up the pitch.

d. Creating a Sense of Obligation to Sing. Perhaps the most important result of the pastor's private discussion of the singing of the congregation will be the creation of general interest and a sense of obligation among his people to sing. Consciously or unconsciously the influential members of the church should be led to join the general propaganda in favour of the movement.

e. Congregation Needed. Good congregational singing depends on a full congregation. Empty benches do not sing; they depress and discourage the few who are present and take away the impulse to sing. Good congregations will make good singing and contra-wise, good singing will draw good congregations.

If congregational singing is desired one must get the congregation [3] and must train it to sing. Nothing else will suffice. There may be a good choir, there may be a large organ, there may be cornets and horns and trombones, but if the congregation is not there or, if present, declines to sing, these helps are all worse than wasted.

3. Increase Spirituality in the Congregation

In no way can congregational singing be developed more fully or more rapidly than by raising the standards of spirituality among the people. After all, the most imperative impulse to sing must come from within. Give the people a vision of God, and they will want to sing His praise. A sense of the infinite meaning and value of salvation from sin will make Jesus Christ so intense and intimate a reality that the congregation will delight to hail Him as Saviour and Master and to sing His praise with united heart and voice. Give them a realisation of the unspeakable need of the unsaved, and they will enter into the spirit of hymns of exhortation and invitation with deep emotion and earnestness. A spiritual congregation always sings well. An indifferent congregation will never sing well, no matter what plans or devices are used to build up the song service. Let it be clearly realised: poor singing argues low spirituality and the best reviver of congregational singing is a revival of religion.[4]

4. Often Not An Easy Task

The building up of good congregational singing is not

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[3] "The real way to improve psalmody is to increase the number of singers."—Dr. J. Curwen.

[4] "The hymn singing of a congregation is almost an unfailing barometer of its spiritual condition. Good hymn singing is a sure indication of a wide awake and energetic parish. On the contrary,

always an easy task, for some of the prerequisites are not to be secured without great effort. The congregation may be small. It may be afflicted with an inertia that blocks progress. It may be too highly cultured, or too respectable to sing spontaneously. Dr. Curwen declared that congregational singing in England was "dying of respectability."[5] Practically the same influence is at work in the United States. People are self-conscious and pride constrains them from exhibiting their unattractive voices or their lack of vocal training. But pertinacity of purpose, and persistence in effort, and faith in the Holy Spirit's help will in due time win, and the preacher need not yield to despair.[6]

5. People To Be Interested

Of all the people to be interested, the leader of the choir, the organist and the singers are the most important.

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poor hymn singing is an index of spiritual indifference and stagnation."—P. C. Lutkin in "Music in the Church."

[5] The distinguished Scotch writer on musical subjects, J. Cuthbert Hadden, recently deceased, discussing congregational singing in the churches of Great Britain, in the "Choir Leader," remarks: "The reason for the decay of congregational singing is two-fold: It lies, first, in the fact that a large number of the hymn tunes in our church collections are beyond the congregational capacity; and, second, in the fact that many people have conceived the idea that it is quite rude to join heartily in the praise."

[6] Henry Ward Beecher, in writing of the music in a Methodist service he had attended, says: "The choir sang better than many choirs in city churches, but no one sang with them. The people were mute. They used their ears and not their mouths! But alas! we missed the old fervour, the good old-fashioned Methodist fire. We have seen the time when one of Charles Wesley's hymns, taking the congregation by the hand, would have led them up to the gate of heaven. But yesterday it only led them up to the choir, about ten feet above the pews."

The first mentioned is logically the precentor of the congregation. The organist has the control of the singing under his fingers. The singers of the choir are presumably the best singers of the congregation. Without the cordial and even enthusiastic support of this great battery of singers, little can be accomplished.

a. Winning the Musical Leaders. The first strategic point to make is to win the choir leader and the organist by a thorough discussion of the situation and by an attractive statement by the pastor of what he has in mind. Then there will be opportunity for advice on the part of the musical officials regarding the best course and the most efficient methods to be pursued. The wise pastor will accept these suggestions in a most hospitable spirit and try them out as opportunity offers.

The minister should make out his list of hymns and mail a copy to the choir director and one to the organist not later than Thursday evening. That will give time for their study and for the practise of them by the choir. Not to do this, one writer on the subject said was "indecent and unfair," and we would shade the sharpness of the expression only very slightly. The thoughtful pastor will discuss the selected hymns with the choir leader and organist, explaining just what effects he wishes to secure, analysing the sentiment of the hymns, canvassing the availability of the tunes provided in the hymnal, arranging for any unusual methods.

b. Winning the Choir. While there is an occasional choral complex that rather antagonises congregational singing, because of narrowmindedness or of impractical ultra-fastidiousness of musical taste on the part of the director of the choir or of the organist, most choirs will respond at once to the pastor's appeal for help.

Then the choir should be used in order to bring out the

sentiment most impressively. Sometimes a line, sometimes a whole verse, by the whole choir, sometimes a solo or a duet by individual voices, where the tune provides an opportunity, will be very impressive as a contrast to the voice of the whole congregation, and at the same time make both the choir and the congregation feel the value of the co-operation.

c. Working Through Other Departments of the Church. The thoroughgoing pastor in his determination to build up the singing of the congregation will not overlook the Sunday-school and the Young People's meetings. Why not occasionally turn the prayer meeting into a service of song and invite the choir collectively or individually to assist in the learning of several new tunes? In all these gatherings he will arrange to have both old and new hymns and tunes which he wishes to feature in his congregational singing, sung again and again in a way that will make them attractive. These subordinate gatherings will be all the better for the introduction of these hymns in an interesting and effective way. This can be done without excluding the lively songs preferred by the younger folks, or the purely devotional Gospel music enjoyed by the older people. Indeed, both will be all the more valuable for their contrast with the congregational tunes.

d. Enlisting Christian Homes. It will strengthen the hold of the church upon the people if the organising gifts of the pastor find expression in introducing sacred singing into the homes and social life of the people. If he will sing in his own home as friends come in, or as committees meet at his home, it will set a good example.

6. The Duty of the Congregation to Prepare

a. Congregational Rehearsals. As the Bible enjoins

praise as a duty on the people of God oftener than it does either praying or preaching on the minister, we are compelled to recognise it as at least an equal obligation. If the minister is expected to prepare for his public work that he may do it efficiently, should not the congregation do likewise for its share of the service?

But the holding of special meetings for practice in singing hymn tunes has not been successful either with us here in America nor in England. In Germany the needed practice is had in the public schools where the children are taught the standard chorales.

Regular practices not being feasible, because the people will not attend in sufficient numbers, the same result must be sought in other ways.

Practices for congregational singing are frequently quite well attended for a meeting or two, then they fail rapidly. The reasons are not far to seek. For a meeting or two they are a novelty, but they soon lose their zest. The people cannot spare an evening a week; there are too many other claims on their time. If they are held monthly, they have no continuous momentum, they are forgotten.

b. Substitutes for Congregational Rehearsals. Announce only an occasional practice and prepare for it as a special occasion. There may be a short address or lecture by some outsider of large reputation, or the singing of some prominent vocalist, or of some quartet, announced as part of the program. There may be connected with it a short concert, or a church supper or social occasion, or, for that matter, arrange for a twenty-five minute "sing-song" at an occasional church supper, or social. If introduced spontaneously and spiritedly, and not made a pedagogical exercise, the people will take to it cordially.

It would be decidedly unwise to turn a regular service of worship into a hymn tune rehearsal. It would not fail to dissipate the attitude of worship. Yet even here, by methods that would at the same time create devoutness, the best sort of practice can be secured, by providing features of intense interest that would impress the tune upon the minds of the congregation. To repeat a stanza first by the choir, or by a soloist, then by the congregation would provide the needed iteration to impress the tune. The congregation should not be made conscious of the tune, only of the sentiment of the hymn; none the less it will improve in the singing much more than in twice the time in mechanical rehearsal.

Instead of a formal duplicate of the morning service with its regular discourse, let the evening service be devoted to a song service of somewhat informal character. The help of the choir will be an important factor. It can be used to vary the singing as well as to impress upon the people the correct way of singing the tunes. The organist will be playing in his dignified church manner and the hymns will be sung just as in regular church service. The informality of the service will permit singing the verses over and over again. The hymn itself as well as the tune will be studied and learned in all its delicate shades of meaning and sentiment. The singing will be intelligent and emotional, and be vital with religious fervour.

c. The Church Singing Class. There is a substitute for the congregational rehearsal that may be made very useful indeed,—the church singing class. While singing by note is taught ever more efficiently in our public schools, the singing class can be made up of the better voices among the older children and young people, making a point of singing sacred as well as secular selections of a grade higher than the music sung in the public schools. Indeed

it could be used as a junior choir and occasionally supply numbers for the regular service. It would make a great choir within the general congregation.[7]

7. The Importance of Hymnals

a. The Supply of Hymnals. No small item in congregational singing is an ample supply of hymnals,—not simply hymn books,—containing both hymns and tunes. The singing of the Scottish churches was nearly wrecked in the seventeenth century because their psalters did not supply the tunes as they had done earlier in their history. When the singing in the New England churches had declined to a pitiable degree in the early part of the eighteenth century, so that only five tunes were sung in the churches, it was restored when the later psalters were supplied with the needed tunes. The supply of hymnals should be ample, a copy for every expected attendant upon the service, for few people enjoy sharing the book with another person.

b. The Character of the Hymnals. What the character of that hymnal should be depends on the service and even more on the people who are to sing. An evening service with a popular audience of young people may be best served by a gospel song book containing a good selection of standard hymns and tunes. A more sedate congregation at a solemn morning service of worship will be helped most by a hymnal of a severer order with syllabic tunes.

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[7] "A choir, using the word in this larger sense, (*i. e.*, the trained portion of the congregation) is the very life of congregational singing, and the life of the choir is the elementary music class. This is as important as fresh fuel to a steam engine, and no church should be without one."—John S. Curwen, "Studies in Worship Music." Second Series.

There should be a tablet, or even two, announcing the hymns to be sung. The minister inadvertently announced the hymn in a low tone of voice, or the worshipper's attention was wandering when the number was mentioned. The tablet with the numbers meets the difficulty.

8. Singing Without the Hymnals

But why not sing without a hymnal? Why not depend on the memories of the people for at least the more widely used hymns like "Jesus, Lover of My Soul," "Rock of Ages, Cleft for Me," "Nearer, My God, to Thee," "My Faith Looks Up to Thee," and a score of others?

a. A Large Latent Repertoire. While a single singer might not be able to sing many hymns through, it is astonishing how many hymns a congregation, as a composite, remembers well enough to sing. They "cannot sing the old songs," they "do not know the words," is true only of individual singers; when others are singing, the gaps of memory of the individual are bridged by the memories of others. The stimulus and impetus of the singing brings up the lines one by one, although perhaps not thought of for years.

b. Value of Singing from Memory. Singing "by heart" comes from the heart. It has a spontaneity and a genuineness no reading of the lines from the hymnal can evoke. The singer can read the lines very mechanically, with little sense of their deeper meaning and with little appropriation of its sentiment to himself; but what he sings out of his memory, out of himself, has a spiritual vitality made up of associations and experiences of the past.

After singing them over several times, depending on the memory, the memory of the hymns will be so refreshed that they will be fixed for all time.

c. How to Use This Method. Most appropriate in a free order of service, although not shut out from stated worship, it can be genially introduced by the preacher closing his hymnal, reciting from memory the first verse of the selected hymn and asking both choir and congregation to lay aside their hymnals and sing with him. There will likely be enough persons in the congregation to carry it through. If the first effort is rather indifferently successful, comment on the sentiments expressed in the verse and ask them to sing it again, not as a memory exercise, but in order to bring out the meaning. The other verses may be treated in the same way. Soon after, in a subsequent meeting, the hymn should be again sung in the same way, but with probably less prompting.

REVIEW QUESTIONS

1. If praise is a duty, what other duty is involved?
2. Why should the minister be interested in congregational singing?
3. How shall the people be interested in it?
4. Why do average people fail to sing?
5. How create a sense of obligation to sing?
6. How does deeper spirituality affect congregational singing?
7. What are some of the difficulties in building up congregational singing?
8. Who are the people first to be interested in it?
9. How can choir director and organist help?
10. How can the choir be of use in building up congregational singing?
11. How can other departments of the church help?
12. What help can Christian homes afford?
13. In what ways can the congregation be induced to rehearse?
14. How can public services be used to improve the people's singing?
15. Why is the hymnal in use important?
16. What are the advantages of singing from memory?

X

A STUDY IN CHURCH HYMNALS

Class Room Suggestions: Appoint a student to learn the number of hymns in a dozen of the most prominent hymnals, another to report the number of alternative tunes in them, still another of musical experience to check up the number of tunes in them that are unknown to the average church-goer. If practicable, have some discreet man investigate the actual practical experience, and its varied extent, of the responsible editors of leading hymnals. Attend some gathering of ministers and raise the question of the practicability of their hymnals and report results to your classes. All these concrete facts will have great value in the study of this chapter.

1. The Importance of the Hymnal

The importance of the church hymnal can hardly be unduly stressed. The co-operation of the congregation in the worship and the ultimate effects of the church service are almost impossible without it. In this day and generation, it is impossible to depend on the memory of the people for the hymns and tunes which make their united effort in their portion of the service possible.

Whatever value congregational singing may have, therefore, depends on the existence of the hymnal. It enters into every part of the active church life as expressed in public meetings. It is more indispensable than the organ or the choir, important as these are. It makes co-operation possible to the aggregate of individual units. It is important, therefore, that there should be careful analysis of the features that are essential to its proper functioning.

2. The Hymnal is a Means to an End

a. Its Function to Help the Congregation. A hymnal

has no excuse for being except as a practical help in actual church service. It is furnished to the congregation in order that they may unite in the singing. The choir does not need it for its special contribution to the service; its music is otherwise provided for. The whole purpose of a hymnal, combining the hymns and their tunes,[1] is to assist the congregation in their share of the musical service.

For many of the members of the congregation a mere hymn book would be sufficient, for they know the familiar tunes and need no notes. But in few congregations are there wanting those who do read notes, and perhaps enjoy singing some part other than the melody. These people are usually the best singers in the congregation, whose cordial co-operation is very desirable, if not essential.

The hymnal is a practical tool intended to secure a definite, practical result: the completest possible co-operation of the members of the congregation in the service of song. That is the primary function of the hymnal.

But the hymnal includes the hymn book and has a wider purpose than the co-operation of the singers: the highest efficiency of the song service in its social and religious results. But even so it is still a tool to be used for securing these larger results.

The construction of any tool is in every detail conditioned by the purpose for which it is used. Whether it is to be made from wood, or iron, or steel, depends on the effect it is to produce, as do all the details of its construction. In like manner, the kind of hymns to be used, the character of the tunes and their detailed combinations will be determined by the effects that are sought.

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[1] The writer is aware that the dictionaries do not authorise the distinction here made between "hymn book" and "hymnal," but the distinction is too valuable in clearly expressing one's thought to forego its advantage for that reason.

Moreover, the character of the tool will be modified by the material on which it is to work. A steam shovel and an ordinary spade are differentiated by the magnitude of the task they are to accomplish, working on the same fundamental principle and made of practically the same material. In very much the same way, a hymnal must be adapted to the circumstances under which it is to be used and to the character of the people who are to use it and who are to be affected by it.

b. The Hymnal is Not a Mere Anthology. From the foregoing consideration it follows that the hymnal is not a mere anthology, a collection of hymns on a basis of mere literary merit. Literary values count, of course, but do not cast the decisive vote. It is not enough to say that a hymn has a high literary quality, that it is poetical in its imagery, lyrical in its spirit, polished and accurate in its verbiage, musical and smooth in its varied rhythm, fresh and impressive in its thought, and profoundly devout in its devotional character; it may be all these and yet by these very excellencies be sorely handicapped in actual use among average people, because they lie outside the horizon of the experience of the singers. The hymns that are born of mountain-top experiences breathe too thin an atmosphere and leave the dwellers in the plain below gasping and suffering for lack of their wonted air.

c. Practical Criteria in Selection of Hymns. The criterion to be applied in the selection of hymns for a hymnal, therefore, should be practical availability for the average congregation, which does not entirely shut out provision for the small minority whose literary tastes and profound spiritual experiences sweep wider horizons. On the other hand, it may permit the use of hymns whose lack of high quality is atoned for by their practical value.

d. Selection of Impracticable Tunes. There is even greater danger of the lack of proper adaptation of the hymnal to the purposes of the song service in the selection and mating of hymn tunes. Some hymnal editors are so fanatical in their devotion to what they suppose to be high musical standards, and to the compositions of hymn tune composers of high repute, or so susceptible to the influence of antique tradition, that they are unable to discriminate, and lose sight entirely of the practical usefulness of the individual tunes. To use a tune simply because it was written by Dykes, or Monk, or Barnby, is to forget that these composers by no means "struck twelve" with every tune; that, like other composers, they frequently had an impulse to write without being able to summon the essential inspiration.[2]

Again the verdict regarding a given hymn tune is too often based on its effect when played on an organ instead of being tried out with a group of average singers. Editors forget that hymn tunes are to be sung, not played upon an organ.[3] The voice finds difficulties and unspon-

[2] "A good tune is most difficult to write because within very circumscribed limits something definite and characteristic must be expressed. While comparatively simple material must be used, it should neither be commonplace nor reminiscent. The parts must be in convenient range of the different voices. The harmonic frame must not be too elaborate for the melodic picture. It must be concise, logical, artistic, and well-balanced. It must have sentiment without sentimentality, dignity without angularity. It is not surprising, then, that one of the foremost of American composers when invited to contribute to the hymnal of a leading denomination declined with thanks, excusing himself on the grounds that he would rather write a sonata than a hymn tune!"—P. C. Lutkin in "Music in the Church."

[3] The writer, early in his editorial career, discovered that he could not always depend for his final judgment of a composition on his reading of it, or even on his playing it over. He organised

taneous combinations of tones that the pliant fingers of the player do not discover.

Some of the older German, and of the modern English and American tunes, make admirable little organ voluntaries, but have little distinctiveness of tune. They present fine harmonic effects and interesting instrumental developments, but they do not sing well, their ostensible tunes not being rememberable.

Some tunes, though singable in themselves, are spoiled by the intricate harmony that underlies them. The alto, tenor, and bass parts are so difficult and angular that the singers cannot sing them. Accustomed to sing these parts, they are reluctant to sing the tune as a unison. Moreover those who sing the tune find themselves without a normal harmonic basis and are confused and disturbed, and hence discouraged in singing.

There is another consideration that seems entirely overlooked by many hymnal compilers; that hymn tunes, to be really useful, must be in the idiom natural to the singers, in other words, must fall spontaneously from their lips.

A professor of music recently said, "It is perfectly clear that the nearer our approach to the stately chorales of the German churches, the greater is the possibility of such utterance and volume of sound in the singing as are vital to its effectiveness." He was a professional musician whose whole horizon was bounded by musical "effectiveness." He had no conception of the final religious purpose. He overlooked the fact that the practical value of a tune is not determined finally by its intrinsic value, nor even by its practical value in another country or in another

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a quartet to try out every composition to be issued and, more frequently than his pride enjoyed, found his previous judgment at fault.

age, but by its efficiency in the particular congregations where it is to be used.

"Ein Feste Burg," by Martin Luther, is intrinsically a strong, expressive melody, nobly harmonised. It was the Battle Hymn of the Reformation and of the political and national struggles that followed it. It still holds its place in the affections, admiration, and religious consciousness of German Protestantism. To hear it sung by a great body of German soldiers, as the writer did in the Garnisons-Kirche at Bonn, is to be lifted into the seventh heaven of noble ecstasy, to get a new grasp upon the majestic power of an invincible God. But when an American congregation feebly pipes the noble melody three or four times as fast as the German people habitually sing it, its locks of power and dignity are shorn and it becomes a blinded Samson feebly grinding corn. Yet undiscriminating musicians and preachers try to force their people to sing this thoroughly alien tune, simply because it is good music intrinsically; then they wonder why the effort is a failure. The same statement is less true of "Nun danket alle Gott," "Now thank we all our God," another great German chorale.

Nicolai's "Wachet auf, ruft uns die Stimme," "Sleepers, Wake," called "the King of German Chorales," as it it found in the German chorale books, not as Mendelssohn arranged it for his oratorio, is really superior to either in its majesty and pomp, having an elevation and dignity combined with a richness and variety of melodic invention and harmonic strength that vainly seek their equal elsewhere. It is sung with transcendent effectiveness by large German congregations, but an American audience would be crushed by its very greatness.

It is a significant fact that the German hymn tunes that have been really adopted into our American psalmody are

none of them chorales, but easy folk-songs, spiritual and secular, which are melodious and unpretentious in harmony. "Lischer," "Messiah," "Rosefield," "Azmon," "St. Hilda," "Hendon," "Dennis," "Goshen,' "Halle," "Seymour," "Nuremburg," "Hursley," "Wilmot," "Arator," "Rhine," are all cases in point. These simpler German tunes have had a great influence upon American psalmody, as Lowell Mason, Hastings, and others made them their models rather than the English and Scotch tunes that had previously been largely in use.

3. The Hymnal a Problem of Practicability

a. It Affects Practical Results. The hymnal is a practical problem that calls for solution from the compilers of hymnals. They must solve it, for it cannot be left to the minister and his musical helpers. Once the book is made, it is a rigid, unpliable fact that cannot be readjusted in actual use in the congregation where it is adopted. If hymns and tunes are to be readapted, because of the impracticability of the work of the compiler, there is no reason for having a hymnal. The hymnal compiler, therefore, has the weal or woe of the musical service in his hands. He can spoil the congregational song service of thousands of churches and defeat the whole purpose of millions of services by false ideals and mistaken selections.

b. Practicability Too Often Ignored. Impracticable hymnals are by no means rare—indeed, there are few that have been prepared with a clear-eyed view to practical efficiency. The conception of a hymnal as merely a collection of hymns of high literary excellence, and of tunes approved by musical experts, as well as by tradition, still rules hymnal editors. It is their pride, and that of the denominations they represent, to have a hymnal that expresses their ideals of culture and scholarship. There is

no organised effort to learn the actual needs of the churches, by questionnaires, and otherwise. The editorial taste, with the co-operation of some conspicuous concert organist who is a great man in his own field, but who knows little of the needs and limitations of the average congregation, determines the selection. Tunes are chosen, not because they are singable, but because they are harmonised in a strong, technically interesting style, or even because they appear in other hymnals of like class. Efficiency, practicability, spiritual results, if they are canvassed at all, are subordinated to the ostensible high standards of literary and musical excellence.

c. Experts Are Good Advisors. A hymnal by an expert hymnologist and an equally expert musician is not necessarily a good one for actual use. In both cases, expertness depends upon a microscopic study of details, a knowledge of obscure facts and considerations, and a taste that is nice in its discrimination. The best hymnal,—that is, the one which serves the purpose of a hymnal best,—is made by a practical man who knows all the varied needs of the churches, assisted by hymnological and musical experts. Only in this way can the proper subordination of literary and musical art to the religious purpose be secured.

4. The Mechanical Aspects of Hymnals

The lack of consideration of practical efficiency is noteworthy in some merely mechanical aspects of our hymnals.

a. Place of Indexes. For many years the indexes were placed between the hymns and the responsive readings, which compelled leafing over in order to find them. Then some sensible editor placed the index of first lines at the front, because it was used hundreds of times where the other indexes were used once. But it hurt the sense of

logic and symmetry of later hymnal editors and they brought the rest of the indexes forward as well. While that is better than the old arrangement, one must still waste too much time finding the index that is most wanted. If put in front, the Index of First Lines should be put first; if at the back, it should come last.

b. Separation of Text and Music. The time was when the congregation had the hymn book and the organist and choir had tune books from which they selected the tunes to be used. When the hymn book was transformed into a hymnal, the idea was that the tune was supplied for the accommodation of the organist and choir, and that the congregation only in rare instances had any interest in the notes. Hence the music was printed at the top of the page, or even on the opposite page, sometimes with no text whatever. In this way the tradition was established and the awkward, troublesome separation has been handed down for three generations as a sacrosanct typography which no self-respecting editor may violate. In all other music the text is placed within the music in order to facilitate the union of the two: why make an exception of the hymnal?

c. Use of Open Faced Notes. One of the most exasperating foibles of some hymnal editors is their slavish copying of an English tradition to print hymn tunes in whole and half notes. It is exasperating because the fine stem that distinguishes the half note from the whole is often so faint as to become confusing to the eye in the dim religious light of many of our churches. There can be no such difficulty in distinguishing between the half note and the solid black quarter.

d. Useless Double Bars. In many of the more ecclesiastical hymnals there is a double bar at the end of each line. It sometimes misleads organists into making a pause

with unfortunate effects upon the speed and the momentum of the tune. These double bars are a tradition, perhaps due to the lining out of the hymns, perhaps an adoption from the German chorale-books, where the ultra absurd fashion of playing interludes between the lines had to be provided for. In any case, the need of the double bar has passed away and it should no longer be allowed to mess up the page.

e. Impracticable Size. The conception of a hymnal as a hymnic anthology in which all hymns of high intrinsic merit shall appear has led to impracticable and cumbersome hymnals with a thousand and more hymns. It is another manifestation of the lack of practical efficiency in the making of hymnals. Why not cull out the many didactic, abstract hymns, reduce the number provided for unusual and ceremonial occasions, which are so rarely used, simplify the organisation of the subjects of the hymns, and produce a smaller, less cumbersome hymnal? Half a century ago Prof. B. B. Edwards, of Andover, made the same plea from the literary standpoint: "Two or three hundred of the most exquisite songs of Zion . . . would include all the psalms and hymns which are of sterling value for the sanctuary."

We may sympathise with that plea from the practical side,—but who shall select the two or three hundred? A hymnal containing over eleven hundred hymns was submitted to fifteen competent clerical critics for suggestions as to the exclusion of unnecessary hymns—less than one hundred hymns were retained by unanimous vote. Ten American clergymen were asked to indicate what six hundred hymns ought to be dropped out of a collection of nearly thirteen hundred—only fifty-six were unanimously rejected.

We have reached, in many of our recent hymnals, a

very practical compromise between the "two or three hundred" of Dr. Edwards, and the twelve hundred justified by Dr. Austin Phelps. The "Carmina Sanctorum" and the Methodist Hymnal have less than seven hundred and fifty hymns, and "The Church Hymnal" of the Protestant Episcopal Church less than seven hundred.

But while the number of hymns is only half what it was, the fashion of furnishing alternative tunes for nearly every hymn has kept our hymn books quite as cumbersome as before. To reproduce a single hymn three or four times, in order to introduce as many different tunes, pads our hymn books monstrously. Some of the hymns thus honoured but ill deserve such high distinction; others are appropriate so rarely that it hardly seems worth while to burden the worshipper by supplying so many alternative tunes. "This, too, will pass," and we shall presently have hymnals containing about five hundred hymns, or even less, with only additional alternative tunes in the rare cases where they are actually necessary.

5. Large Denominations Need More Than One Hymnal

One reason for the inefficiency of so many of our hymnals is that they are assumed to cover all the needs of all the congregations of a given denomination. This assumption is based not on practical tests but on a theoretical desire for unity of church activity. There are few denominations whose local churches do not differ widely in musical resources, general culture, social life, and in the character of the community in which they operate. Yet a single hymnal is supposed to cover the needs of these differing congregations. The smaller denominations are usually more homogeneous in social, intellectual, and musical culture; but the larger denominations vary very

greatly in their local conditions, and for these a single hymnal must prove inadequate. That the less resourceful congregations substitute gospel song books for the church hymnal in all services is unfortunate. The range of selection of hymns of worship for the regular service is exceedingly limited. Many gospel songs are excellent in their place, but they rarely have a place in a dignified, worshipful service.

Instead of but one hymnal of a high class type, every denomination of two hundred and more thousands of members should have two at least: one for its larger and more cultured societies and one of a more popular type in which the people's music shall be well represented. It may add a third of even more popular character for its Sunday-schools, Young People's Societies, and gospel services. Only in this way can complete adaptation to all the needs of the several denominations be secured.

REVIEW QUESTIONS

1. Why is the hymnal important?
2. What is the function of a hymnal?
3. In what ways is a hymnal to be compared to a tool?
4. Is a hymnal simply a collection of good hymns?
5. What practical considerations obtain in selecting hymns?
6. What false criteria are sometimes applied in the selection of tunes?
7. What tunes are impracticable?
8. State the problem presented by the hymnal.
9. Practicability being essential to a hymnal, what is the value of experts?
10. Where should indexes be placed?
11. Why should hymns be placed within the music?
12. Why should open faced notes not be used?
13. In what two ways do hymnals become excessive in size?
14. How many alternative tunes should be used?
15. How many hymnals should a denomination issue?

XI

THE TESTS OF A GOOD HYMN TUNE

Class Room Suggestions: This is an important chapter, but it will be easily recited. At least half the hour should be spent in laboratory work, trying out new tunes in the hymnal at hand and applying the suggested criteria. If there is no good player in the class, arrange to have one come in. Perhaps a double quartet can be engaged to assist in the tests.

Preparatory to the work of the following chapter ask the members of the class to study the hymnal and report the hymns they find which could not be effectively sung by the congregations of which they have knowledge, because of the unknown or ineffective tunes.

It is not possible to formulate final criteria by which one shall infallibly measure the value of any given tune. Tunes differ in their attractiveness, so that, while lacking apparently most of the theoretical essentials of a good congregational tune, by its mere individual appeal a tune may still prove successful in actual use. Then tunes vary in the degree in which they possess the required essentials of a good melody for the use of a congregation.

1. What is a Tune?

Melody is the general term, covering a designed succession of tones of any kind. Tune is a melody of pronounced individuality and clearly defined form and cadences. The terms are often loosely used as synonyms. A hymn tune is a tune fitted to a special form of stanza, expressing in a general way the sentiment of the hymn and also adapted to the use of an assembly of people.

2. Beware of Hard and Fast Formulas

a. A Limited Scope of Hymn Tunes. In a recent book discussing hymn tunes the following statement was made: "The fundamental form of the best tune embraces the following features: common time, one syllable to each note, simple melody and radical chords." Let the censor apply that rule to our best hymnals and when he is done "blacking out" those failing to meet these tests, what would he have left? Looking over the first fifty tunes of the latest edition of the Presbyterian Hymnal, a part of the most stately portion of the book, being purely worshipful, we find nineteen tunes that are in other than common time, seventeen have slurred notes—*i. e.,* more than one note to a syllable,—and seventeen have several notes of melody to the same bass notes. As some of these tunes trespass against two or even all the items of the proposed rule, twenty duplicates must be counted out, leaving seventeen, a fraction more than one-third of the fifty, that will meet the conditions, and even some of these have occasional slurred notes. The tunes to be rejected would include "Aurelia," "Evan," "Evening Praise," "Germany," "Holley," "Hursley," "Seymour," "Warwick," and even "Tallis' Evening Hymn," some of our most useful congregational melodies. The seventeen retained include some most excellent tunes, but the only one of commanding importance among them is "Eventide." They have a limited range of expression, being dignified and massive, but unfitted to express all the vast gamut of religious emotion.

b. Objections to Triple Time and Certain Combinations of Notes. The suggestion that triple time should not be used in church music is often made. One German-American writer even deprecates organ music in this time as having sensuous suggestions. There is quite as much

propriety in the idea of the old monks of the eleventh century that triple time is "perfect time" because it recognises the doctrine of the Trinity! Yet another critic objects to it because it is too slow! On the other hand, William Mason, a writer on congregational singing in the early nineteenth century, inveighs against the drawling singing then in vogue in the churches, and as a cure asks "that the first note be as short again as the second, the third as the fourth, and so on to the end of each line,"—*i. e.*, compound triple time, six-quarters or six-eighths—"prolonging the time of the whole strain to about twice that of solemn recitation. This, while it added to intelligibility, would take from psalmody its tedious drawl and certainly leave it sufficient gravity."

Another American writer, afflicted with the "gush of amateurism," objects to "quick repeated successions of accented and unaccented notes, and dotted notes with rhythmical pulsations." These, he says, are "opposed to the very nature of a religious subject. Nothing sacred should be written in three-four, three-eight or six-eight time."

What a rabbinical tithing of anise and cummin, what a forgetting of the weightier matters of the law all this represents. This narrow, scholastic, mechanical attitude, moreover, is taken with infinite self-complacency as exclusive and superior. Let us freshen the atmosphere by quoting from Luther a passage regarding hymns whose broad catholicity is as admirable as it is sensible: "I cannot praise those who banish all the Latin hymns from the church. On the other hand, it is not less wrong to sing only Latin hymns for the congregation." A later German, Thibaut, whose little book on "Purity in Music" is a classic, makes this plea for breadth of sympathy: "We deny ourselves the highest enjoyment in music if

we aim at annihilating every composer and every style but one."

c. Objection to Tunes of Secular Origin. A good deal of stress has been laid on the origin of music to be used in the church, the exclusion of everything having a secular origin being insisted upon. It is true, as we have seen in our study of the "Psychology of Music," [1] that the human mind is exceedingly quick to give music a definite meaning by connecting with it in the memory ideas of things associated with it in its former use. This tendency to association of ideas is very strong, and, despite the inherent non-religiousness of all music, must be reckoned with. It is not the origin of the music that counts, if it is adapted for use in church work; it is the present immediate suggestion it brings that is to be considered. Hence Richard Storrs Willis was both right and wrong in rebuking Mason, Webb, Emerson and other contemporary hymn tune book makers for their habit of taking music from the most nondescript foreign sources: "Our psalm and hymn tunes are constructed in the form of German popular part songs. German convivial songs, soldiers' songs, students' songs, are actually found bodily transferred to our books of church psalmody and are sung in our churches as sacred music." Had these German associations been known to the American churches, the objection would have been a valid one. Actually, the music had no association whatever to the churches in this country, and, in so far as they were practically adapted to religious uses, religious associations immediately clustered about them. It is interesting to note that while only one of Willis' tunes, "Carol," a Christmas melody, survives, a number of these German secular tunes still find a place in our best

[1] In "Church Music."

hymnals. In this country the religious association has been firmly established and hence their usefulness is not disturbed by their origin.

The practice of using secular music in church service is undoubtedly as old as the Christian church. The Gentile churches used the more dignified modes of the Greeks. For their discant, (the melody by which the main tune was decorated,) the early monks used popular melodies (not even stopping to change the sometimes ribald texts) and the contrapuntists of a later age used an occasional one for their *cantus fermus,* or main theme. The early Lutheran chorales were purposely based on current secular melodies in order that the people might sing the newly introduced hymns. In the sixteenth century there was a favourite song, "Innsbruck, ich muss dich lassen," ("Innsbruck, I now must leave thee"), which became "O Welt, ich muss dich lassen" ("O World, I now must leave thee"), sung to its current tune, which, as "Innsbruck," is found in our best English and American hymnals, such as "Hymns, Ancient and Modern," and "In Excelsis."

In conclusion, it must be remembered that rude, unlettered people have less inclination to a definite association of ideas and also less sensitiveness to incongruities of impression. This explains why the Salvation Army can take "The devil's tunes" without harm, while the editor of a high class hymnal must watch with exceeding care the associations connected with the tunes he uses. The use of secular melodies in church service has the sanction of age-long custom, but it calls for discretion and tact in the selection and adaptation.

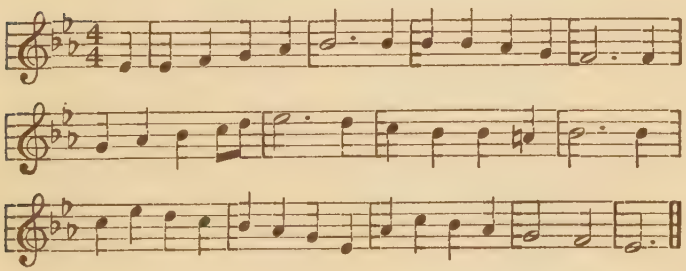
The sensible, practical minister will brush aside all these artificial restrictions born of subjective theorising, using "Dennis" and "Stockwell," and "Hursley," de-

spite their triple time, and "Rhine" and "Jewett" and "Seymour," despite their convivial and operatic origin. He will consider intrinsic musical value and practical availability in his own work, utterly indifferent to the theorists in their studies who amuse themselves with microscopic and impracticable niceties.

3. The Criteria of a Good Hymn Tune

What are the criteria by which we may judge whether a tune is a good one or not?

a. It Must Be Tuneful. In the first place, a tune must be tuneful, *i. e.*, it must have a clear design and melodic individuality. That seems so self-evident that a statement of it strikes one as superfluous. But when one looks over some of the later English tunes and sees how this essential characteristic of a hymn tune is ignored, there is evidently a call for emphasising it. Here is the melody of "Bevan" by Sir John Goss.



Apart from the harmonies, which are technically very well done, and interesting, the most of the tune looks like a vocal exercise in scales, and the rest is so commonplace, and so threadbare with constant use, that even American Sunday-school music writers no longer have the courage

to reproduce it! There is nothing pleasing, nor characteristic, nor expressive of any feeling in the melody, although it must be confessed the varied harmonies give a factitious interest. That may redeem it as a musical composition, but not as a hymn tune. The very first test of a tune is the charm, the marked character, and the expressiveness that enable it to stand alone. If that fails, nothing else can save it.

b. It Must Be Vocal. A tune must be vocal in character. Not every strong or pleasing melody is fitted for the human voice. A good many arrangements of instrumental melodies are to be found in our larger hymnals. Some of them are fairly successful, notably "Gottschalk" from that famous virtuoso's piano solo, "The Last Hope," and "Jewett" from the "Prayer" in Weber's opera, "Der Freischuetz." Not quite so successful are the arrangements of Mendelssohn's "Songs Without Words," Book 2, No. 3, known as "Peace" and "Aspiration." The melody is very beautiful and expressive, and will carry a religious sentiment very felicitously; but, as far as it bears use for the voice, it is a solo rather than a hymn tune, both because of its severe intervals and its *affettuoso* style. The writer is inclined to deprecate the arrangement of the vocal movement from Beethoven's Ninth Symphony, known as "Ludwig." In its place, as a serene, celestial contrast to the preceding tumultuous orchestral movement, this simple melody is supremely effective, but as a hymn tune it is rather light. Singing it more slowly than in the *tempo* used in the symphony does not meet the difficulty, but does eliminate its joyousness.

The chief difficulties with such arrangements are, first, that they are wrenched from their proper setting, and, second, that in the arrangement certain changes become necessary, or are arbitrarily made, which rob the original

of its chief beauty. It seems unjust to burden the reputation of a great composer with the credit for arrangements which he would hardly recognise and which in some cases he certainly would not care to own. "Antioch" is credited to Handel as having been arranged from "The Messiah." The fact is, Lowell Mason took a phrase of three or four notes from one of the choruses as the opening of the tune and wrote all the rest himself. It is Mason's, not Handel's tune.[2]

c. It Must Make Progress. Furthermore, a tune must make progress as it proceeds. Its parts must be so articulated that singers can feel that progress from line to line. "St. Veronica" is a clear case of a violation of this rule:

[2] "We have already become acquainted with the objections against the so usual admission of arranged music. There are, however, musicians who maintain that, as our modern great composers have written comparatively little or nothing for the church, it must be a good plan to pick out here and there from their excellent secular compositions a beautiful idea, and, by some curtailing, or adding, or throwing out a few bars in the middle, or by giving it an entirely different harmony, or by altering its key, time movement, etc., to make a sacred tune of it. But, however inexpressibly beautiful is the *andante* in Beethoven's Sonata in A Flat major (op. 26),—or the theme of the *larghetto* in his symphony in D major,—or that of the *andante* in his symphony in C minor,—torn out of its place and connection, it loses its chief beauty, without becoming appropriate for its new purpose."—"Reflections on Church Music," Carl Engel.

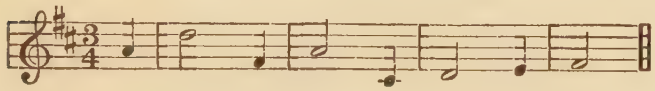
Here the first three phrases all end on G and the chord of E. Even the fourth practically ends the same way, as it also closes on the chord of E.

d. It must be harmonised in a normal way, i. e., its fundamental chords shall follow a natural progression. Unusual chords that leave the tonality in doubt will confuse the congregation and render their sense of the intervals of the tune uncertain. Unexpected progressions, however interesting in themselves, will undermine confidence and spontaneity. The important thing is that the congregation's sense of tonality shall be stimulated, not submerged.

e. It Must Have the Native Accent of the Singers. If a tune is to be really effective it must bear the accent, have the style of musical thought natural and spontaneous to those who are to sing it. A tune that drops its H's, *i. e.,* that is ultra-English, will never be widely useful in America. However spontaneous it may be with an English congregation, it seems forced, unnatural, meaningless, to an average American assembly. "St. Francis," by Sullivan, seems to me such a tune. His "Angel Voices" is a good tune and sings well, but does not appeal to American congregations. His "St. Gertrude" (Onward, Christian Soldiers), on the other hand, is most aggressive in its Americanism! Most of the German chorales are shut out by the same consideration. They are national, not universal, in spirit. The American people do not think in terms of the distinctly German chorales.

f. It Must Be Practicable. Moreover, a tune must be practicable. (1) Not only must it not have any single high notes above or below the range of the average worshipper, about c to E, (better d to D,) it must not call for sustained use of the higher part of that range. A tune that remains above B for several successive phrases will

very likely induce flatting. (2) Extreme intervals, such as octaves, sevenths, augmented fourths and seconds, and even sixths in certain harmonic relations, are difficult for a general congregation. The angularity of the opening phrases of " Pietas " is as evident to the eye as it is diffi-



cult to sing with effectiveness. The same objection holds against the opening strain of Handel's " I Know That My Redeemer Liveth " when arranged as a hymn tune. As a solo, of course, the criticism does not apply.

g. General Acceptability the Best Criterion. It is not always possible to account for the vogue and popularity of a tune. But whether you can, or cannot, its acceptability among a variety of congregations over a fairly long period of time is an infallible criterion of a good tune. All the quasi-technical criticisms of " Coronation " fall away in the face of its persistent hold upon the American people. Modern hymnal editors have been trying in vain to displace it with the British " Miles Lane." Why they should wish to force upon the American churches the British tune, with its growl at the end of the second line and its howl at the end of the fourth, can only be explained by the Athenian itch for something new. Sir Henry Smart actually called it " vulgar." At one time it was quite popular in Scotland, but is now rarely heard there.

To set up general acceptability as a final criterion may not appeal to persons of a consciously artistic outlook, alleging that the general public is not capable of passing an artistic judgment! But a hymn tune is not primarily a work of art; it is a means of securing unity of action in rehearsing a hymn and of deepening its emotional impres-

sion, and is only incidentally a work of art. In other words, it is applied art, and its success must be judged by the accomplishment of the purpose for which it was applied. The congregation is more likely by far to be a just judge of that than the critic with his eye fixed on the minor factors in the problem.

4. Mismating of Hymns and Tunes

a. Mismating in Spirit. The best hymn can be spoiled by mismating it with an incongruous tune. To sing Lyte's "Abide with Me" to Hopkins' "Ellers" (also known as "Benediction") seems to the writer to spoil both. To sing "Asleep in Jesus, blessed sleep" to an ever-changing, florid tune like "St. John's Highlands" is to violate the quiet spirit of the text. The self-imposed task of providing an alternative tune leads to a good many such mismatings in our recent hymnals, and ministers and choir directors need to be put on their guard.

b. Mismating in Accent. That a hymn and a tune are marked as having the same meter is no assurance that they will fit in accent. The first measure of many hymns of otherwise iambic structure is a trochee, throwing the accent on the first instead of the second syllable. There are tunes which take account of this opening trochee and hence they do not fit a hymn of the same meter of regular iambic structure. Some tunes are adapted to lines having a regularly occurring cæsura; but there are many hymns of like meter in which the cæsura is placed irregularly. Such tunes and hymns will not mate.

Happy is the minister whose hymnal has music fitted to the needs of his people. Good tunes that his people can sing, and will enjoy singing, are a spiritual force of incalculable value. It is his duty to study the tunes as well as the hymns in his hymnal and to learn to analyse

their relative values, lest an unfortunately impracticable tune—and there are all too many in our hymnals—should spoil the desired effect in using the given hymn. A minister should intimately know, be able to sing spontaneously, not less than one hundred of the best tunes. He should know their several values in impressing the people and should remember which are preferred by his people, as evidenced by their singing of them.

However, even the crudest, most ill-adapted collection of hymns and tunes has enough good material in it, if properly exploited and handled, to accomplish more than is now realised in the average congregation.

REVIEW QUESTIONS

1. What is a tune?
2. Should rigid formulas be applied to them?
3. Give one of unduly limited scope and state how its application would affect our hymnals.
4. What other limitations are proposed?
5. What considerations apply to tunes of secular origin?
6. What governs the offense given by secular associations?
7. State five criteria of a good tune.
8. What is the best criterion?
9. What mismating of hymns and tunes sometimes occurs?
10. What is the final criterion of a good hymnal?
11. What is the correct attitude of a minister towards his hymnal?

XII

THE SELECTION OF HYMN TUNES

Class Room Suggestions: Take part of the time in canvassing the reports of members of the class regarding unavailability of tunes in the hymnal. If the class has taken the request seriously the review of their work should be instructive.

1. Ministerial Attitude to Hymn Tunes

a. Ministerial Indifference to Hymnals. Many ministers know their Bible in a vital, concrete way all too little, but they know their church hymnals very much less. They run through them occasionally to find a set of hymns that will suit their sermons and so pick up a little miscellaneous knowledge, but a careful, organised study of the hymnals is rare among them. Yet the hymnal and its tunes are important factors in every public service.

b. Ministerial Ignorance of Hymn Tunes. This is particularly true of the tunes. The libraries of many ministers contain books on the history and illustration of hymns which they occasionally consult in a desultory way; but how few of them give even a thought to the practical availability of hymn tunes! Yet no matter how fitting and fine the hymn may be, if the tune is not known to the congregation, the hymn loses its value. In the steady upward movement of a service an indifferent hymn with a good tune is more helpful than a much better hymn with a poor tune.

The average minister's most frequent and serious

blunders are due to his ignorance, or his indifference in respect to the tunes to which the hymns he has selected shall be sung.[1]

He is thinking only of the relation of the hymns to the subject of his discourse, not of their effect on the congregation; so the tune lies below the horizon of his thought. In his mistaken conception of unity of idea, instead of unity of feeling, in his service, he may select two hymns on the same page to the same tune and put his precentor or organist into a dilemma.

c. His Faith in His Hymnal is Often Unfortunate. The faith of most ministers in the editors of their particular church hymnal is greater than their faith in the divine inspiration of the Bible. If a certain tune is given to a particular hymn, there is no question of fitness raised,—it is in the hymnal and therefore it must be right. Yet many of our hymnals, even those that are extremely pretentious, are compiled by amateurs, who have little musical training, assisted by musicians who have training of a high order, but no practical experience in the varying resources of different congregations.

2. Study of the Hymn Tunes

a. The Minute Investigation of Individual Tunes. Such implicit faith would not be possible if the minister made a careful study of the actual singability of the tunes

[1] The Rev. Charles R. Hodge, in his "Clergy and Choir," speaking for the ministers of the Episcopal communion, asserts that they relegate the choice of hymn tunes "to some musical person, satisfied if the music moves on smoothly, and is not glaringly out of place." That is, satisfied if the music is not actually offensive! The music is not expected to contribute anything to the value of the service; it is suffered in the hope that it will not disturb it. Unfortunately this clerical attitude is not monopolised by Episcopal rectors.

of his hymnal. If he cannot himself play them over, some member of his family, some friend, or his organist, can assist him. His private copy should contain the record of the results, largely eliminating the tunes that in his congregation at least are not efficient—not fitted to secure the results sought for.

b. Adaptation of Tunes to Use of Local Congregation. It should be stressed that the one point that is decisive in the minister's canvass of the availability of tunes is singability in his own congregation. No matter how rich and expressive its harmonies, if his people cannot sense the tune, or sing it spontaneously, it will neutralise the devotional and other values of the hymn he is proposing to use.

3. Classes of Hymn Tunes

A few hints as to the practical value of some classes of hymn tunes may be of use.

a. American Hymn Tunes. For the average American congregation the survivors of the great mass of hymn tunes, either the heritage from the pre-Mason period, or written during the epoch bounded by Lowell Mason and Wm. B. Bradbury, may be accepted as entirely available. They are the product of our own people and of our peculiar conditions, and hence are expressive of our American individuality of thought and spirit. Add to these the arrangements made by Mason, Kingsley, and others from foreign sources which have been adopted by generations of use and you have a body of practical, useful, effective tunes, not one of which can be spared.

While there have been some excellent tunes written by Americans since Bradbury's time, such as Stebbins' "Evening Prayer," Sherwin's "Bread of Life" and "Evening Praise," Ward's "Materna," Culter's "Culter," Lane's "Penitence," and Walton's arrangement of

Hemy's "St. Catherine," the small body of American tunes of later years have been mere echoes of the modern English style and, like most imitations, copy the faults and miss the virtues of the model.[2]

b. Arrangements of German Melodies. The older arrangements from German sources made by the fathers of American hymnody may be accepted as entirely practicable and effective. Most of them are in the German "Volkston," or popular style, instead of being in the ecclesiastical style.

c. German Chorales. The difficulty with selections from German churchly sources lies in the antipodal temperaments of the German and American peoples, or, to speak physiologically, their difference of nervous susceptibility. The older German secular melodies, including love and drinking songs, usually have a dignity about parallel to our American religious music. German church music has a profound seriousness, a phlegmatic weight, a ponderous slowness of *tempo* that is utterly alien to the American spirit, is indeed painful to American nerves.

d. English Hymn Tunes. When we come to examine the tunes of British origin, we find them more congenial to our American tastes. Our American church life is so largely a development of impulses and vital forces that originally came from England, that the English hymn

[2] In the consideration of tunes for practical use do not allow the judgment to be swayed by criticisms of the more useful tunes by idealists, whose fundamental premise seems to be that whatever is sung spontaneously by the people must be bad. Quite the reverse; what the people have sung widely and persistently through several generations must be good! And that is true, not only practically, but artistically as well. The criteria applied by these critics are largely artificial, or based on false assumptions, such as that all music used in church must be worshipful, or that all appeal to the rhythmic sense is unworthy in hymn tunes.

tunes and other church music are more likely to be practicable in America than the German.

(1) The Older English Tunes. Many of the hymn tunes that have become an integral part of American Protestant church music are English and Scotch in origin. The very fathers of American psalmody introduced many of these tunes and made them a part of the American church life. Duke Street, St. Thomas, Hanover, Rockingham, Warwick, Silver Street, Evan, Melody,—the list of these older English tunes, whose loss would greatly impoverish our congregational singing, is too long to quote here. They are the survivors of a vast number of tunes written through nearly or quite two centuries, tested both in Great Britain and America.

(2) Discrimination is Needed with More Recent Tunes. When we reach the more recent school of hymn tune writers, discrimination becomes exceedingly important, partly because the winnowing of time is not yet done, partly because their tunes differ in practical availability. The editors of our more ambitious hymnals have consulted their artistic taste and scholarly pride rather than their practical sense, in their undiscriminating use of them. Many of them have transferred the majority of the tunes from "Hymns Ancient and Modern," the popular hymnal of the Established Church of England, not because they are adapted to American needs, not because they can be sung by the average congregation, but because of the high standing in England of this very excellent collection of hymn tunes for English church use.

The writer has no quarrel with the modern English hymn tune. Many specimens of it are magnificent music. But to accept an English tune simply because it is English, because it bears the name of some prominent English composer, or because it belongs to a style that

is recognised as churchly and dignified, is to throw aside all critical discrimination and to invite defeat in the practical work of congregational singing.

In many a congregation these English tunes are used in spite of the fact that congregational singing has become a mere form as a result of this theoretical and impracticable selection. Nor is this result confined to America. Some time since, in an address, Dr. Curwen publicly stated that the Established Church had largely lost its congregational singing. During a visit to this country, Dr. Samuel Chadwick, of Leeds, later gave the writer a similar testimony.

This later school of English hymn tune writers is distinctly High Church. The calendar of saints is nearly exhausted in the naming of their tunes. Their compositions are written with a cathedral or large parish choir in mind. Dr. Gauntlett, when it was urged that the hymnal ("The Psalmist") to which he had contributed largely, was impracticable, confessed that he had studied the capabilities of choirs rather than of congregations.[3]

In writing of Dykes' music, Dr. Breed spends unstinted praise. "We may take anything which he has contributed to modern collections and set it up as a standard, saying, 'This is what a tune ought to be for such a hymn as this.'" Sir Henry Smart does not seem to share Dr. Breed's uncritical enthusiasm, but remarks, "I am not very fond of Dr. Dykes' tunes. To my mind they have

[3] "The modern tunes of Dykes and Barnby, while more graceful in outline and more gracious to the ear, are not so well adapted for unison singing, as the melodies lack the strength and solidity necessary when a considerable number of adult male voices are singing the air. . . . They only obtain their full effect when sung by a good choir with well balanced parts."—P. C. Lutkin in "Music in the Church."

generally an effeminacy of character which is not appropriate." He puts his finger with unerring touch upon the weak point in Dykes' music; it is all nervously depressing. "Nicæa" is majestic, but quietly, unaggressively so; it has nothing of the virility and exhilaration of "Duke Street," not to speak of Sullivan's "St. Gertrude."

But when these modern English tunes do rise out of the banality of harmonic exercises, they seem to the writer very admirable. There is hardly need to refer to the elevation of "Nicæa," by John R. Dykes, to the tender dignity of "Eventide," by William H. Monk, or to the profound feeling of "St. Margaret," by Albert L. Peace. "Lead, Kindly Light," by Dykes, is more popular, but it is not so good as a congregational tune, because of the greatly varying lengths of its notes, which are observed by few audiences. "Vox Dilecti," by the same composer, is really a responsive piece for choir and congregation. Very few congregations are able to sing the first half of it with any degree of correctness or effectiveness. Properly rendered, it is a gem of rare beauty.

"St. Gertrude," Arthur D. Sullivan's martial setting of Baring-Gould's processional, "Onward, Christian Soldiers," combines strength, distinction, and practicability in an uncommon degree. Joseph Barnby's "Merrial," to Baring-Gould's "Now the Day is Over," has a perennial charm acknowledged by all; but our average congregations can do little with it, as its melody lies largely in the lower parts. "Ellers," by Edward J. Hopkins, is a tuneful setting of Ellerton's "Saviour, Again to Thy Dear Name We Raise" that is deservedly popular. American Christians have been singing George J. Elvey's "Diademata" pretty generally in recent years, and it is worthy of even wider use.

" St. Christopher," by Frederick C. Maker, set to Mrs. Elizabeth C. Clephane's " Beneath the Cross of Jesus," and " Rest," usually set to Whittier's words, " Dear Lord and Father of Mankind," do not belong to this school, being Nonconformist in origin, but are expressive and strong.

There are a score or more of these modern English tunes, like St. Agnes, Stephanos, Laudes Domini, The Good Fight, Almsgiving, Pax Tecum, Jude, Homeland, Paradise, Regent Square, St. George, that are fairly tuneful and practical and deserve a place in every hymnal.

The mass of the unmentioned modern English hymn tunes are dull and insipid, studied and forced in harmony, as well as angular and untuneful. They represent a good deal of excellent mechanical technique, and that, presumably, has impressed American hymnal editors who overload their books with them.

e. Gospel Songs. The minister should acquaint himself with at least the generally accepted Gospel songs, for they meet needs that the standard hymns and tunes do not supply. It is very objectionable to use great hymns for mere unifying and stimulating purposes at the beginning of a free order of service. Many Gospel songs are admirably fitted for that purpose. A passive, indifferent congregation can sing " There is Sunshine in My Soul," or " Rescue the Perishing," or " Work, for the Night is Coming " with good results; to sing " Come, Thou Almighty King," " All Hail the Power of Jesus' Name," or " My Faith Looks Up to Thee " would be a hypocrisy on the part of the people and render the hymns stale.

Then, on the other hand, there are tender, intimate Gospel songs of a subjective piety that meet emotional moments in a church service or in a prayer meeting, more effectively than a more objective standard hymn of greater

dignity. "What a Friend We Have in Jesus" is not as great a hymn as Montgomery's "Prayer is the Soul's Sincere Desire," but there are many circumstances when it is more impressive. "My Jesus, I Love Thee" is not to be compared with "When I Survey the Wondrous Cross," but may often fit a given situation better in a service or in the prayer meeting. In prayer meetings the devotional folksong Gospel songs should be as freely used as the more subjective standard hymns. Indeed, the two classes approach each other so closely that it is difficult to draw the line between "Nearer, My God, to Thee" and "He Leadeth Me, O Blessed Thought," and between "My Faith Looks Up to Thee" and "I Need Thee Every Hour."

But just as we are singing only thirty or forty of Charles Wesley's seven thousand hymns, so there are only thirty or forty out of twenty thousand Gospel songs whose use should be considered. If the meaning of the words were brought up into consciousness, how many ministers would be willing to sing about "The Great Day of the Lord" to the flippant words and tune of "When the General Roll is Called"? Who would wish to sing "Alas, and Did My Saviour Bleed" to the popular tune and chorus, "At the Cross," in the jolly way it is usually so thoughtlessly sung? Yet if this latter music is sung softly, slowly and tenderly, it can be made very impressive.

While Gospel songs have been too useful, in the foreign as well as in the home field, to be condemned *en masse*, they do call for most careful discrimination. The texts may be genuine enough in feeling, but written by incompetent persons. A great many of them are written mechanically, suggested not by personal experience, but by some catch phrase casually heard in a sermon, or picked

up in general reading, without any discrimination of spiritual values. The composer is all too often attracted by rhythm and jingle that will suggest a catchy melody, rather than by the thought or spiritual value of the verse.

A Gospel hymn need not be weighty or great, but it must be sincere and genuine, expressive of some spiritual experience, aspiration, or urge of soul. Its popular appeal must be to the best that is in the people who are to sing and hear it, not to their rhythmical nerves or their idle fancy. There is no room for "The Beautiful Isle of Somewhere," or "Death is Only a Dream," or the crass metaphor of Christ as the conductor of a Gospel train. The vulgarity of such lines as the following is beyond expression, but they are taken from a book with both American and English imprint:

> "I would rather be enlisted to fight the fight of faith,
> And give and take no quarter in that war,
> Than enjoy religious clatter for a season on the earth,
> And go down to hell a multi-millionaire."

To rule out music in triple time, or containing dotted eighths and sixteenths is merely the "gush of amateurism." To drop out the dot and make the second note an eighth does not significantly change the music. "Brighten the Corner Where You Are" is a useful song at the beginning of a meeting where nervous stimulus preparatory to more serious work is needed. The criticism must go deeper. The melody must have pleasing, appealing individuality, must be expressive and must give the nervous or other effect required in some sort of church work. In ninety-nine out of a hundred Gospel songs the appeal, where it exists at all, is short-lived. If only the appeal is genuine, that does not matter; the same is true of nine hundred and ninety-nine out of a thousand sermons!

After a just and unprejudiced canvass of the Gospel song, the verdict must be a divided one: there is a limited number whose use is entirely justified in prayer meetings and evening or other free services and occasionally in a regular service. A larger, but still limited, number may be used in evangelistic meetings. The body of published Gospel songs must be canvassed only with most careful discrimination and adaptation to special needs.

4. Psychological Value of Hymn Tunes

Few ministers realise that the congregational singing gives the keynote to the spirit of the whole service and that more largely than most ministers realise it is the influence of the tunes that are sung that counts. The wise minister who is alert to the psychological factors which, next to the presence of the Holy Spirit, influence its success, and who will have determined beforehand whether the service shall be jubilant, exalted, placid, tender or heart-searching, will select his hymns, and their tunes as well, to suit his purpose. Choosing between two hymns, he will decide on the one with the tune that assists his plans best.

5. Use General Favourites

Where the exigencies of the service permit, it will be well to give the people an opportunity to sing their favourites. Why one tune is more attractive than another, who can say? These more popular tunes ought, therefore, to be given an opportunity to accomplish the results they are somehow fitted to realise. How to draw the line between utilising such a tune to its full extent and by excessive use wearing out its power and producing a reaction in the minds of the congregation, every minister must work out for himself by experiment.

6. Rehearsal of Unknown Tune

If for peremptory reasons, the minister decides to sing a hymn with a tune not known by his congregation, he should have it well rehearsed by his choir in advance, have it sung by them alone entirely, or ask his people to remain silent for one or two verses and then join in the remainder of the hymn. Where there is no choir some soloist may be asked to take the place of the choir.

REVIEW QUESTIONS

1. What is the average minister's attitude towards hymn tunes?
2. Which is more effective, an excellent hymn with a poor tune, or a passable hymn with a good tune?
3. Is a minister's faith in his hymnal always justified?
4. How may a minister study the tunes in his hymnal?
5. What is for him the final test of an available tune?
6. Why may accepted American tunes be assumed to be useful?
7. What arrangements from German sources may be accepted?
8. What tunes of English origin may be taken for granted as available?
9. Why should discrimination be used in selecting modern English tunes?
10. Give ten of them that are entirely practicable.
11. Why should some of the modern hymn tunes be avoided?
12. What influence have the selected hymn tunes for a service upon its spirit and its success, and why?
13. Shall a minister always accept the hymnal editor's judgment?
14. Why should favorite tunes have the preference?
15. If an unknown tune must be sung, what preparation must be made for it?

XIII

LEADERSHIP IN CONGREGATIONAL SINGING

1. The Precentor

What has been said of the importance of general participation in congregational singing leads to the practical consideration of the best methods of securing it. Here at once the question of leadership confronts us. In many churches it is solved by having a general precentor. Much may be said in favour of such a leader. A precentor is useful as a general is useful to an army. An assembly of persons who are to sing together needs someone to keep them together in time, in expression and in feeling. Where there is uncertainty, or faltering, the precentor carries them over the difficulty.

a. The Minister as Precentor. Of course, in small congregations or where the musical resources are limited, it may be that the minister himself, provided he has the requisite singing voice, will prove to be the very best precentor that can be secured, even though he be not officially recognised as such. Under such conditions the musical minister shines out most brilliantly and effectively, combining the devotional, the didactic, and the musical leadership; he can give a unity of spirit to his services that is frequently missed where the responsibility is divided.

Nor is the valuable effect on his personal development to be overlooked. Rev. Wm. E. Barton, D.D., brings out the personal results in a very clear and convincing way,

though he refers to mere personal participation in the singing, rather than to the actual leadership.

"Congregational singing is good for a minister's voice. A minister who habitually sings is less likely to have throat trouble than one who does not. If he cultivates the middle register of his voice, not for professional singing, but only for the pleasure of joining his congregation in simple hymns, he will find his voice gaining in flexibility and effectiveness. The laws of good preaching and good singing are not very different. No minister ought to preach in a sing-song tone, but a singing voice has in it an added element of carrying power, as outdoor speakers learn in time. The habit of singing is favourable to a good flow of words and is a check upon natural impediments of speech. Most stutterers can sing."

Indeed, he might have carried the argument a step further and suggested vocal training, not for the purpose of solo singing, but for the improvement of the speaking quality of the voice. Many a preacher speaks in an unpleasant tone and regards it as a minor infelicity. It is not so. A harsh rasping tone of voice, which grates upon the nerves of the hearer is an exceedingly serious disability, and one which is only partially atoned for by fine thought and elevating spirituality. Beautiful thoughts should be expressed in clear, melodic tones.

But such a union of offices is very exhausting, and it is not every minister who can bear the strain. In proportion as the work of the service is elaborate and taxing, the union of all those offices in the minister will become less and less possible.

Yet the minister should study the problems of precentorship most carefully and thoroughly. He must know what can and what cannot be done. He must be able to initiate new methods, new applications, new points to be

made in the congregational song; for, after all, he is the great initiating, because unifying, force of the service.

Besides, he is the head of the service, and he should know to a nicety just what is to be expected from his precentor, and why. Else his suggestions and criticisms can have no basis of competency and his official headship is a pitiable farce. The preacher owes it to his precentor to know as much about leading a congregation in song as the precentor himself, if not a little more! Not that he need be a better precentor, since he may lack the singing voice and musical training, but because he should more clearly see the final objective of all congregational song, and because, presumably, he has had better opportunities of hearing great leaders of song and studying their work.

He ought to be able to substitute in a more or less competent way for his precentor in the latter's absence, or if he has a sudden glimpse of opportunity for making a desirable impression in the course of a hymn, to be able genially to take over the precentorship for a moment.

2. Characteristics of a Good Precentor

a. A Man of Good Address. The ideal precentor is not easily found. He ought to be a man of good presence, of attractive manners, and of easy carriage before the public. He should be somewhat of a general, with a masterful element in his composition, with a quick responsiveness to the moods of the congregation, and a keen insight into the differing conditions. The iron hand, however, ought to be well clothed in velvet, for mere masterfulness does not harmonise well with spiritual work.

b. A Man of Piety. Need it be said that he ought to be a good man, with the respect and confidence of the community? If he is to accomplish the results that ought to be realised, he must needs be much more,—a thor-

oughly devout and spiritual man. The people will not likely go further than they are led. If the precentor is a mere singing school master, teaching them from a purely musical standpoint, there will be very little devoutness or spirituality in the service.

c. The Precentor's Voice. Usually a good voice is supposed to be the most important part of the precentor's outfit; but, really, a very moderate voice in strength and attractiveness will be much more desirable combined with the qualities already noted than a phenomenal voice without them. A great voice is an advantage to a precentor, of course, but since most of the tunes are known to the congregation and the organ carries them, the leader's voice is not actually essential.

d. Ability to Comment. If the precentor has a gift for pithy comment that will revitalise and spiritualise the hymn, so much the better, but it should be well controlled. A talking precentor will act as a brake to the progress of a service and may even prove a platitudinous bore!

e. Power to Win and Control a Congregation. The art of leading congregational singing is not so easy as some people imagine. It is something more than simply to stand before a congregation and sing the tune. The proper relations must be established between the leader and the congregation before the best results can be reached. Once the congregation feels that the leader is himself uncertain as to the tune, that he has no definite conception of its spirit, rhythm, or *tempo,* that he has not that masterfulness which compels their cheerful obedience, the best results are already impossible. If, on the other hand, the leader by his known character and ability, or by his manner and spirit before the congregation, has won the confidence and good-will of the people, so that they will cheerfully yield to his direction, the battle is half

won. To establish this relation, the precentor must have resolution and courage. He must have his work well in hand, know exactly what he wishes to accomplish and how to accomplish it. He must have the magnetism that attracts and controls.

f. Emotional and Sympathetic Power. Emotional power, the gifts of enthusiasm, tenderness, devoutness, and spiritual insight,—all are exceedingly valuable characteristics in a precentor; but of even greater value is a strong, firm will, subconscious rather than self-conscious in its action, and under the perfect control of good judgment and discriminating tact.

g. Excessive Physical Demonstrations. In their effort to impress a congregation, many precentors are altogether too demonstrative and "fussy." They beat the air, roar with stentorian voices and make grimaces that are awful to behold. Nothing could be wider of the mark than such excessive demonstration, even if we do not take account of the distraction from devotion which their manner creates. Others, on the contrary, are so exceedingly sedate in their manner that they make an impression of something wooden and mechanical, spirit and enthusiasm being entirely absent.

h. The Leader Should Be Adapted to the Situation. The type of leader to be secured depends on the work to be done. The calm, steady leadership of the late E. O. Excell exactly fitted the dignity of the great conventions in which he did his best work. He had no oratorical impulses, he was simply a song leader, but his strong will and massive self-confidence almost forced the people to sing.

Charles W. Alexander was at his best in evangelistic services. He had the motive temperament to a high degree. He was enthusiastic, spirited, emotional, aggres-

sive, masterful, and above all spiritual, and swayed great audiences with wondrous power. By the time the song service was over, his audience was athrill with spiritual interest and feeling, and tuned up to receive the message of the evangelist.

Hence, in the choice of a precentor there should be an analysis of the situation and a clear formulation of the exact objective to be reached by the service in order that proper adaptation of man and results may be achieved.

3. The Choir As Leader

Leadership by a successful precentor is the primary and ideal method in the service of song. But where such a helper cannot be found, it may be well to have the singing led by a quartet or by a chorus choir. Should the precentor have such a choir at his command, it will add to the possibilities of his work. But without the precentor, a choir may be extremely useful in leading the congregational singing. It can at least carry the musical part of the work, while the minister in the pulpit furnishes the spiritual, devout, and inspiring elements that are needed to make the song service vital.

To select the hymns and hand them to the choir director just before the opening of the service, as is too often done, will make good leadership by the choir impossible. With fresh, enthusiastic, intelligent practice of the tune in its relation to the particular hymn which is to be sung, they will come before the congregation with a courage and an aggressiveness and a spiritual interpretation that are absolutely impossible where the minds of the singers must be concentrated upon the mere notes of the tune, and where the spiritual attention is distracted by the effort to make the unwonted combination of the words and the notes.

Our great leaders in evangelistic song lay great stress upon the necessity of such a choir to the success of their musical work. In the Moody Bible Institute, at Chicago, there is a great choir of 150 voices under the direction of very competent leaders. With such a choir, it does not matter whether the song which needs to be sung is known to the general congregation or not. It will thus be seen, after all, where the musical resources permit it, the most effective and most resourceful leadership will be found in the combination of the efficient precentor and the strong chorus choir.

4. Instrumental Leadership

Where no leader with a sufficiently strong voice can be secured, a cornet will make a passable substitute. Such a cornetist, however, will need the masterful qualities of a precentor in order to get good results. Where there is no choir and the congregation is large and more or less unwieldy, several cornets may be located at various strategic points with good effect. It should be remarked, however, that no precentor should be asked to sing in competition with these instruments. In small meetings the cornet should be used only in the absence of a vocal precentor, and in large meetings should take the place of the leader's voice. In the latter case the cornetist should be impressed with his subordination to the general precentor in his leadership. Where stringed instruments and the softer wood instruments can be secured, they will add greatly to the richness of the result without adding strain to the precentor's efforts. In the foregoing discussion there has been no effort to distinguish between the leadership of song in regular services and in special meetings. The principles involved are the same, and good sense will adapt them to the varied circumstances of church life.

5. The Organ As Leader

One of the strongest factors in the leadership of the congregational singing is the organist and his organ.

a. Defects of the Organ. There has been, of late years, a reaction from the old antagonism against organs which has led to an undue emphasis of their value. In many congregations the organ relieves the members of their sense of obligation to participate. It covers the deficiencies in the singing, it is true, but it also obscures and neutralises the vibrant, psychical value of human song.

b. Importance of the Organist. But an organist who has no sympathy with American congregational singing can do immense harm. He can play our rhythmical tunes with such excessive emphasis of the rhythm and with such excessive speed that they become flippant and irreverent. He can so vary the harmonic structure of regular hymn tunes as to break up the part singing so characteristic of American church music. His secularity of style and flippancy of interpolated grace notes and rhythmical by-play can rob the entire service of song of its devoutness. Even the precentor is helpless in his hands, if he chooses to be independent of all direction. After all, the organ is much more powerful than any single voice, and if the organist does not subordinate himself to the wishes of the minister and of the precentor, nothing but confusion can result.[1]

c. "Playing Over" the Tune. Let the introductory playing of the tune clearly announce the tonality, the general *tempo,* and the spirit in which it is to be sung. To

[1] "It is far better to spend money for a skilful player of tunes for the church services, the prayer meetings and the Sunday-school, and limit the music to hymn singing, than to sacrifice the latter in favour of the most exquisite choir music or the most popular organ recitals."—Waldo S. Pratt in "Musical Ministries in the Church."

race through it pell-mell will give at most only the tonality, and not always that with organists who wish to display their skill by means of brilliant chromatic variations. The extremely soft introduction, characterised by the great organist, W. T. Best, as the "I-hope-I-don't-intrude" method, is even worse in its ineffectiveness. Usually it is a waste of precious time for the organist to play over the whole tune before the singing by the congregation, particularly if it is well known. Sir Joseph Barnby played only the first line, or at most the first two lines of the hymn tunes.[2]

d. Expressive Playing. As Rev. Prof. H. von Berge wisely insists, "The organist should always carefully study his hymns before he plays them, and endeavour to bring out the changes of thought and feeling in his playing. He must play not only the tune, but also the text, as it were."

Prof. Hugo Goodwine carries the thought a step further and urges that "The organist must be in sympathy with the hymn and should so interpret it that the

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[2] Speaking of the prelude to hymns and anthems, the late Mr. H. E. Parkhurst, the organ virtuoso, writes: "This introduction is not only to serve in giving the key and the *tempo* to the singers, but to modulate the mood of both choir and congregation into harmony with the text and its setting, now stirring them to a jubilant frame of mind, and now subduing them to the quiet influences of *pianissimo*. The organist who is indifferent to this function of the prelude impairs the vocal effect that follows; and if the choir be properly trained, they learn to catch instantly the mood appropriate to their own opening strains. The effect upon the audience is no less happy; for the success of the choral performance depends largely upon the sympathetic attitude of the listener; thus upon the organist devolves the duty of moulding the feelings of both choir and congregation into a receptive condition."

attention of all will be riveted on its message and that everything else shall be forgotten. If, during the hymn, any attention is directed toward either the organist, or toward his instrument, he is failing. It is this that makes the use of the unusual effects, such as harp, chimes, etc., of such questionable value in hymn playing." For this reason chromatic phrases and running passages are to be avoided, but also because they are out of keeping and in bad taste. However, in a last climacteric verse, the pedals may have more variational movement, adding strength and vigour.

e. Things to Avoid. Harmonic or contrapuntal "stunts" are in execrable taste in accompanying a congregation. Moreover, the basses and altos who cannot sing the tune without strain and discomfort have rights which the organist is bound to respect. If he makes a display of himself, (in more senses than one) let him do it in his organ numbers which are his sole responsibility. Rev. Prof. C. B. McAfee, D.D., enforces this caution when he writes, "Let organists play the tunes as they are written, without confusing changes of harmony, which are more pleasing to themselves, but which disturb us simple-minded people who want to sing the music as we know it."

Prof. Harvey B. Gaul, who has written much and wisely regarding church music, warns church organists against still another too frequent display of bad taste: "There is one thing that should be conspicuous by its absence, to use an old Irishism, in the playing of hymns, and that is the use of the Tremulant, or Vox Humana, or stops of kindred type. The effect of the tremolo in hymn tunes is too mawkish, too amateurishly sweet, and is something that should be left for the delectation of the rural melodeon player." The excessive use of solo stops

with a hymn tune is to be deprecated as, in direct proportion to its striking character, it becomes wearisome and cheap.

While marked changes of *tempo* are to be avoided, there may be slight accelerations and retardings used to express the feeling of the hymn more effectively. In the final climax of a hymn a combined *rit.* and *cres.* will often prove very impressive. Some organists are obsessed with the idea that *legato* playing only is fitting for the pipe organ. That is a mistake. *Staccato* has an important place, supplying the contrast that makes the *legato* more effective. Occasionally, with a strong tune and an elevated text, it may be well to double the inner parts and get a more sonorous effect. This can easily be overdone, however, and should be indulged in with discretion.

f. Varied Registration. Prof. Hugo Goodwine advises that "a tune such as 'St. Anne's' should be played very conservatively and in chorale-like manner; a prayerful tune such as 'Abide with Me,' may well be played on a sympathetic solo stop with a soft accompaniment; a martial tune, such as "Fling Out the Banner," should be rousingly played." It will emphasise the tender sentiment of some individual stanzas to omit the organ accompaniment entirely, or if experiment shows that the congregation will flat, to give only organ support enough to hold the people up to pitch.

While an organist has more freedom in "giving out" the hymn tune, his registration for the accompanying of the congregation should be full-bodied, broad, with a good diapason foundation. Two factors should not be overlooked: the size of the auditorium, and the size of the particular congregation. For the organ to submerge the congregation in the accompanying of the hymn, is the unpardonable sin.

g. Helping the Congregation. (1) The organist can be a great help in keeping a large congregation up to time. If he will play in a marked, *staccato* way, it will in the first place very greatly assist the congregation in getting a sense of the time desired, and in the second place in keeping up to that time. (2) Again the organist can be of great assistance by indicating the varying force to be used by the congregation. If a plaintive stanza is to be sung, the organist can change his registration and, as he plays more softly, the dullest singer in the congregation will appreciate that he is not to bellow. On the other hand, if some great, triumphal stanza is to be sung, he can pull out his loud stops, perhaps even his mixtures and whether consciously or unconsciously, the congregation will also pull out all their stops and sing with might and main.

REVIEW QUESTIONS

1. Why is a precentor valuable?
2. When may a minister act as precentor?
3. What is the advantage of such an arrangement to the congregation? To the minister himself?
4. What is the preacher's relation to the precentor?
5. What essential personal characteristic should mark the precentor?
6. Is a fine voice absolutely essential to the precentor?
7. What three abilities are important?
8. Why should a precentor not indulge in violent motions?
9. How should a precentor fit into his work?
10. What substitute for a precentor can be used?
11. What instrumental substitute may be available?
12. Will the organist and his instrument function as a leader?
13. What defects has the organ as a leader?
14. How should the organist "play over" the tune?
15. Why should the organist study the hymn?
16. What should the organist avoid?
17. How should the organist vary his registration?
18. State how the organist can help the congregation.

XIV

METHODS IN CONGREGATIONAL SINGING

Class Room Suggestions: If there is time available, there should be an exercise in the announcing of hymns and in prefatory comment on them. Tender, intimate hymns addressed to any person of the Deity should not be used for these mechanical exercises. There are plenty of didactic hymns available.

1. The Purposes of Its Use

Before taking up the methods to be observed in congregational singing, it may be well to recapitulate the purposes of its use.

a. It must be physically, that is, nervously, stimulating.

b. It must unify the congregation, in thought and feeling, welding it into an organised unit in which only one common thought and feeling exists, prepared for the common experience that follows.

c. It must be mentally stimulating and inspirational.

d. It must be a vehicle for instruction and exhortation.

e. It must help express worship and adoration.

It does not follow that every congregational exercise in song must serve all of these objectives. It may serve only one at first and secure others as it proceeds.

2. Five Essentials

For effective congregational singing five things are essential.

a. It must secure at least one of the foregoing objects of church music.

b. It must be distinctively congregational, participated

in by the whole assembly, and not a mere adjunct to the choir.

c. The hymn must be catholic and broad in its sentiment, expressing a common experience, a common feeling, or a common aspiration and not an unusual individualistic mental attitude.

d. The tunes must be singable, in the idiom of the average member of the congregation and within the range of the average singer both in grade of difficulty and in scale.

e. The body of the tunes used must be more or less familiar to the congregation. Only occasionally may an unfamiliar tune be introduced, and then only after adequate preparation of some kind.

Bearing these fundamental considerations in mind, we may proceed to the careful study of the management of the congregational song service.

3. The Treatment of the Hymn

As the hymn supplies the fundamental occasion for congregational singing and as the impressing of its message is the ultimate goal, its introduction is of vital importance.

a. The Announcement of the Hymn. It is generally assumed that anyone can announce a hymn and introduce its singing. In a service connected with an assembly of ministers, the announcement of the hymn is assigned to some less conspicuous member of the body. The result of this view of the importance of the hymn is that probably the least successful work of ninety-nine out of a hundred ministers is their preparation for the song service of the church. Some ministers are lavish with their "kindlys" and "pleases" that are nauseous to those who recognise that the hymn is not sung as a personal favour to the preacher, but as worship of the Divine Being.

b. Mutilation of the Hymn. At this point a word of warning against the unintelligent omission of verses will be in place. Some ministers invariably restrict the number to be sung to three or four. If there are five verses, they invariably omit the third and fourth, or invariably announce, "We will sing the first three verses," no matter what the development of thought may be. Some wit, in view of the general antipathy of ministers to the third verse, has suggested that hymn writers hereafter be careful not to write a third verse. If a congregation sings a hymn well, five four-line verses are none too many.

How this heedless omission of verses in a hymn affects its sense may be illustrated with Watt's great classic, "Alas, and Did My Saviour Bleed." Omit the third verse and what meaning is there to the words, "thus" and "blushing" in the first line of the fourth verse, "Thus might I hide my blushing face," since the line, "Well might the sun in darkness hide," has been omitted? If the fourth verse is not sung with its closing line, "And melt mine eyes to tears," what justification has the first line of the fifth, "But drops of grief can ne'er repay"? This close relation of thought of the several verses is very common in our hymns and rarely can one of them be omitted without doing violence to the progress of the thought. One of the most painful manifestations of ministerial thoughtlessness and indifference to the congregation's share of the service is this brutal mutilation of the hymns.

c. The Reading of the Hymn. A great many people deprecate the minister's reading of the hymns; but that is because so few ministers are able to read hymns with any degree of impressiveness or reality. Perhaps half the ministers who read them leave no desirable impression whatever as the result, for the reading has been without

even a thoughtful sense of the meaning of the hymn, much less of its emotional force. On the other hand, if the minister's mind and heart are profoundly awake to the thought and feeling of the hymn that is to be used, if the minister has a definite purpose which he wishes to realise through the singing of that hymn, if the whole song service is thoroughly vital and earnest, he cannot help but read the hymn in such a way as to impress and interest his people. It has been found effective to play music expressing the sentiment of the hymn during its reading. Of course, the reading must be slow and emphatic. The fact that the hymn is a familiar one may be only an additional reason for reading it, instead of being, as is usually supposed, an imperative reason for omitting its reading. As coins long in circulation lose their superscription, these familiar words often lose their meaning and reality by constant use; these may be restored by intelligent and emotional reading.

It is not advisable to form a mere habit of reading a hymn through. The situation, the purpose in view, the character of the service and the time allotted to it, even the preacher's own passing mood, all are factors that need to be considered. Instead of reading the whole hymn at the beginning, there may occasionally be a reading of each or of some one stanza, as it is sung, if the thought of the hymn will bear such separation of its parts.

d. Prefatory Comment on the Hymn. As has been already suggested, the chief weakness in our song service is its perfunctoriness. People sing the most devout and spiritual hymns with absolute indifference, with apparently no sense of their meaning, and certainly with no appropriation to themselves of the experiences expressed. What is needed to make our song service what it ought to be is the revitalisation of these hymns. One of Wesley's

rules regarding singing was "Often stop short when the words are given out and ask the people, 'Now, do you know what you said last? Did you speak no more than you felt?'"

That a congregation knows a hymn and its tune well and sings it vigourously does not prove that it is successfully used. The only result may be a physical exhilaration due to the heart stimulus produced by the nervous excitement and the necessary deep breathing. There must not only be strong singing, but intelligent and emotionally earnest singing. The needed intelligence and emotional sincerity must be injected where they are wanting, or stimulated where they are feeble. In connection with the original reading of the hymn, or with the reading of the separate stanzas, there may be interesting comment or development of the idea expressed.[1] It may be wise to emphasise and impress upon the congregation the thoughts to which they give musical utterance and so awaken the very emotions these hymns are intended to express.

Again there may be a statement of the historical connections of the hymn to be sung, a few words regarding the author, or the circumstances under which it was written, or its relation to the church life at the time when it was written. The results that have been achieved through the singing of this particular hymn may be brought out in an interesting and forceful way. Indeed there is no better way in which a congregation may be brought into tune with a hymn which they are all about to make the expression of their feeling than by arousing that feeling by the use of appropriate and effective emotional anecdotes.

[1] "This practice of prefacing singing by explanation or incitement may easily be overdone, but has no small value when judiciously pursued."—Waldo S. Pratt in "Musical Ministries in the Church."

Who shall make those comments must be determined by the resources at hand. If the leader is competent to make them, it will greatly unify the song service and greatly relieve the strain upon the preacher. But leaders who are spiritual enough to see the need, and intelligent enough to meet it with wisdom and effectiveness, are rare. It usually becomes the preacher's privilege to supply the intellectual and spiritual energy.

In making these comments on the hymn it is not simply a matter of creating a general interest, historical or literary, but of reproducing the emotional and spiritual atmosphere of the verses to be sung. If that is not done, the comment is a failure no matter how brilliant, scholarly, or entertaining it may be.

One point must be guarded; the beauty and effectiveness of its music must never be allowed to obscure the literary, and more especially the spiritual values of a hymn. The more popular a sacred song becomes the more likely are its words to lose their weight and the more need is there of emphasising their sentiment.

The preacher may organise the historical facts of hymnology for a series of ten-minute talks between the hymn following long prayer and the announcements and offertory, or better yet, make them the basis of his prayer meeting talks for several months. If accompanied by comments on the hymns involved, such a series of lectures need not lack the needed devotional element.

Some solemn warnings ought to be given regarding the free treatment of the hymns in church service. In the first place, don't talk unless you have something to say, and can put into that something the earnest feeling you desire to develop among your people. Do not gauge the value of your remarks by their intellectual interest, but by their emotional impressiveness. Do not assume that his-

torical information about a hymn or its writer is always in place. It must always be remembered that sentiment and feeling, not intellectual apprehension of facts or principles, are the proper content of the song service, and all comment and illustration must be governed by that consideration.

Then there must be sincerity. If a hymn does not express your own sincere feeling, and so deepen and intensify it, better keep still about it. Forced sentiment, feelings that are so consciously sought for that you can hear the creaking of the pump, are nauseous to all right-minded persons, and how much more to God.

Above all, do not talk too much. This warning needs to be heeded particularly in regular church service where the people expect to sing when the hymn is announced. Compactness should be sought most earnestly. A single sentence containing a striking thought, brightly put and full of intense and sincere feeling, is worth more than five minutes of the rarest historical facts or of perfunctory exhortation that has no contagious heat.

e. Developing the Emotional Phases of the Hymn. The pastor has a certain hymn whose emotional phases he desires to develop. He may read the hymn, as has been suggested, and bring out the thought and feeling, making it more impressive to the congregation.

Then he may ask that the choir sing the hymn to an anthem setting which they have already practiced, followed by the singing of the hymn to its usual tune by the congregation; or he may ask that one of the soloists of the choir sing the hymn as a solo to a setting that brings out its spiritual value.

Without such resources as these, he may suggest that the first stanza shall be sung as a solo to the tune the people expect to sing. The second stanza may be sung by the ladies of the congregation, and if the hymn is one of

aggressiveness, and there are men enough in the congregation to make it practicable, he may ask that the next stanza be sung by the men's voices. If there is a large number of children in the congregation, they may be asked to sing a stanza that shall be appropriate to their fresh voices. If the hymn has a responsive element, it may be brought out by having the choir and congregation respond to each other, or by having different parts of the congregation sing antiphonally. Care must be taken that the mere mechanics of the method do not submerge the spiritual effects that are sought.

When the congregation itself then sings the closing stanza with the interest that has been created by this varied method of singing, the minister will find that it is the culmination of an upward emotional movement that will realise the result he desires.

Such methods will call out instant appreciation from the congregation, and it will respond to this fresh element in the service with enthusiasm and spirit. But such variety must depend upon the character of the service, as has already been indicated.

It will add to the intelligibility and impressiveness of hymns if the people are asked to read in concert some single stanza of unusual appeal before singing it. Such a verse as the fourth of "How Firm a Foundation, Ye Saints of the Lord,"

> "When thro' the deep waters I call thee to go,
> The rivers of woe shall not thee over-flow;
> For I will be with thee thy troubles to bless
> And sanctify to thee thy deepest distress,"

cannot but touch the deeps of Christian experience when first read and then sung with sincere earnestness and deep

feeling. The same result may be approximated by repeating the singing of such a verse.

How many members of the congregations which frequently sing Heber's great hymn of worship of the Trinity, "Holy, Holy, Holy, Lord God Almighty," ever get a vision of the stupendous scene it pictures "round the glassy sea"? It becomes the minister's privilege, no less than his duty, to lift the thoughts of his people to a plane of understanding and feeling worthy of the hymn by vividly portraying the picture drawn in the fourth chapter of Revelation. If properly done, the hymn will be sung much more intelligently and with more exaltation of feeling.

f. The Vitalisation of Hymns is the Minister's Duty. The great enemy of interest in the public service is routine. The very phrase, "stated service," has in it the suggestion of setness, of dullness, of exclusion of the fresh and interesting. Our congregational singing suffers because of the sheer monotony connected with it, which acts like a stupefying drug upon the sensibilities and spirits of the people.

The very fact that the people are prone to sing perfunctorily and mechanically the most exalted thoughts and the noblest words that have ever flowed from an uninspired pen, only makes the duty laid upon the minister to prevent such insincerity and irreverence in the house of God more positive and imperative. Let it be said in the most emphatic manner possible, that if the people lie to God by singing praise they do not feel, or by bringing petitions they do not desire, if they hypocritically express consecrations they do not intend, or emotions they do not feel, if they address useless exhortations to their fellows that are insincere and that they themselves have no thought of carrying out, it is all the minister's fault.

4. Persuading the Congregation to Sing

The methods to be used to induce general participation in the singing must depend on the character of the service. In the regular morning service devoted to the God-ward obligations of the people, unusual, distracting mechanical devices, such as may be used with profit in other less formal services are out of place. It would be very disturbing for the minister, or precentor to ask a congregation to repeat the singing of a verse with an admonition to sing it better. But if the verse is read over by the minister with a word of comment on its spiritual message, the people will sing it very much better and at the same time be edified instead of disturbed. Any methods that are compatible with this elevated idea of the service, that plainly assist the people in attaining the proper attitude of mind for it, should be introduced even though unusual or unauthorised by general usage.

It will depend somewhat on the attitude of the particular congregation where the line of unfitness must be drawn; some congregations are more fastidious than others. If prefaced by a word stating why he wishes it done, it would seem that in any congregation the precentor may ask for the repetition of a stanza, perhaps more softly, perhaps more vigourously; may ask that some particular stanza be sung by the choir or even by some soloist; may give suggestions as to the spirit and force in which a whole hymn or some part of it is to be sung; may make on his own initiative appropriate comment on what is to be sung.

5. The Treatment of the Hymn in the Evening Service

But in the evening service, and other less formal meetings, he may take advantage of the devices already men-

tioned to add spirit and freshness to the song service. If he has competent singers at hand, solos and duets, or quartets may be used, followed by the congregation as a whole. He can use a much more demonstrative style in bringing out the spirit and power of the congregation; he can give direction with reference to the singing, whether it shall be faster or slower, louder or softer; he can even interrupt a congregation in the midst of a stanza, if he has the courage and address necessary to do so gracefully, in order to secure a result they are missing.

REVIEW QUESTIONS

1. What five purposes does congregational singing serve?
2. What five essentials are necessary to successful congregational singing?
3. What importance has the announcement of the hymn?
4. Why should care be used in omitting verses?
5. Give reasons why the reading of the hymn may be omitted.
6. Give reasons why the hymn should be read.
7. Why should very familiar hymns be read?
8. Why is prefatory comment on the hymn desirable?
9. What should be the nature of this preliminary comment?
10. Who shall make these comments?
11. What methods may be used to give the people the history of the hymns they use?
12. How may the singing be varied to create interest and to impress the emotion of the hymn?
13. What warning regarding these comments should be heeded?
14. What is the effect of having a congregation read a verse before singing it?
15. Whose duty is it to vitalise the hymns the people sing?
16. How may a congregation be persuaded to sing without disturbing the devoutness of the service?
17. What methods may be used in the informal evening service?

XV

METHODS IN CONGREGATIONAL SINGING (Concluded)

Class Room Suggestions: A part of the hour may well be used in experimenting in the singing of hymns; the speed may be varied on the different verses and the results noted. Always bear in mind that a large body of people must sing more slowly than a small one. There may also be experiments in varied expression, feeling out its limits. An experienced precentor will be useful in managing this laboratory work.

6. Expression in Hymn Singing

a. Strong Impulse to Give Expression. There is an occasional discussion of the desirability of expression in congregational singing. If attention is paid to the variations of thought and feeling in the hymn, the impulse is sure to rise to express them with like variations of force and *tempo* in the tune. Some hymnal editors have been so impressed with the value of this expression that they have made a study of each individual line and indicated by the proper signs the desirable expression.

b. The Limits of Practicability. However, the limits of practicability are soon passed. Imagine a congregation in singing Barnby's "May Christ Be Praised" singing the lines,

p. When sleep her balm denies,
My silent spirit sighs,

very softly and then bursting out with the line,

f. May Jesus Christ be praised!

Most volunteer choirs could not negotiate so sudden an access of force.

An eminent organist, who must be nameless, in interpreting Lyte's "Abide with Me," referring to the line, "In life, in death, O Lord, abide with me," advised that "there should be a body of tone at the beginning of the line, but 'in death' might be accompanied with telling effect on a very soft Swell organ, returning to the Great organ for the rest of the line."

To emphasise each varying phrase and to adapt the expression thus minutely, is to make the singing a thing of shreds and patches. The general sentiment of the hymn is the governing consideration. Any variation above or below this general force must be governed and modified by the general impression that is to be made.

Then the lack of training and practice in the congregation must limit the extent and minuteness of the attempted expression. The less the general culture and discrimination in any audience, the more limited are the possibilities. The mere size of a congregation will be a governing consideration; the larger it is, the less easily will it be controlled. The character of the service or meeting, in the liberty it allows the precentor to suggest and urge minuter variations of expression, will also have a controlling vote. The personality of the precentor himself, his masterfulness and tact, may be a decisive factor in influencing the amount of expression to be attempted.

c. The Control of Expression. Not only the precentor, but the organist as well, is able to control the *tempo* and expression. Speaking of this matter of congregational expression, Henry Smart said in an interview: "If the rhythm is jubilant, I pile on the tone at the last verse, to any extent; but the people are always above it; or if the words suggest it, I go down to a diapason on the Swell

shut. When I vary the tone, the congregation imitates perfectly. If I increase it, out they come; or in a *rallentando* they are with me exactly. We never had any congregational practices." [1] If the selection of the hymns is left till the last moment and the precentor and organist are not notified at all, or at best only given a slip with the hymns at the opening service, there can be no hope of having good, expressive, effective congregational singing.

7. Speed in Hymn Singing

The matter of speed in congregational singing is often a vexed, as well as vexing question. There is in it the controlling factor of personal temperament. Yet there must be some basis of agreement, for how can two men sing together unless they be agreed?

a. No Set Pace for Hymn Tunes. There is no standard *tempo* to be observed in hymn singing, although occasionally some mechanically minded musician contends for it. Mr. William Reed states the case correctly: "It should be noted that a uniform speed for hymns, as is sometimes attempted, is incorrect, both musically and sentimentally. Not only is the musical effect bad, because of the too rapid succession of chords, (Mr. Reed has in mind the rapid pace usually proposed by protagonists of a standard *tempo*) but the character of some texts becomes inevitably distorted and vulgarised." So distinguished an authority as Dr. A. L. Peace, the great Glasgow organist, remarks on this point: "No definite

[1] When Smart was old and blind, an assistant always sat beside him on the organ stool. "What's the next verse all about?" he would ask, if he happened to forget. His desire was to play the organ accompaniment to express the sense of the words, and few organists could so adapt the music to the sentiment by their registration and playing.

standard can be applied to all tunes, as each one has its own individual character and the tune must be regulated accordingly. In the writer's opinion the present tendency is to take the tunes too fast. This habit not only destroys their true character, but acts most prejudicially upon the congregational singing, which is the primary object of metrical music."

The varied sentiment of the hymns demands a varied speed in their tunes. "Why Do We Mourn Departing Friends" sung to "China," and "Before Jehovah's Awful Throne," sung to "Old Hundredth," and "All Hail the Power of Jesus' Name," sung to "Coronation," for instance, are too diverse in spirit to be sung at the same pace. There would be conflict at once between the hymn and the music instead of the harmony that would enforce the message. The contribution of a hymn to a service may be entirely neutralised by an incongruous *tempo*.

b. Tunes Have Their Individual Tempos. Like all other musical compositions, tunes have their individual *tempos* which bring out their values best. Who has not heard bright "Coronation" dragged to death, or massive "Old Hundredth" hurried pell mell to the utter subversion of its inherent dignity?

c. Classes of Hymn Tunes. Generally speaking, hymns of prayer, or penitence, should be taken slowly. Hymns of praise may be sung more rapidly; however, pure worship and adoration should be sung in a majestic, solemn *tempo*. Didactic hymns call for a medium pace. Hortatory and inspirational hymns need a faster speed to realise their full value. The same hymn and tune may be sung quite differently in different services. "Stand Up, Stand Up for Jesus" should be sung more rapidly and animatedly at a service devoted to missions, moral reform, and the like, than at the regular service.

Changes of speed should be sparingly introduced in the course of the hymn. A slight *rallentando,* that is, a combined slowing up of the tune and a diminution of the force, may be used in the last two measures of a tune.

d. Modifying Conditions. Then the speed must depend on the size, the musical capacity and training, and the character of the audience. A small assembly of trained singers can successfully take a much faster time than a large congregation of average people; it can also take a much slower pace without a depressing, dragging effect, because its attack will be sharper and more exact.

e. Character of Persons Making Up the Congregation. The character of the persons composing the audience also has a word to say. It is natural for children and young people to sing more rapidly and with more animation than older people. Hence there should be a corresponding difference in the way such a hymn as "Onward, Christian Soldiers" is sung.

f. The Nature of the Meeting. A great convention of notables from all over the country will sing more slowly than a largely attended and rousing evangelistic service, or a young people's rally.

g. Avoiding Mechanical Routine. If there were no other reasons for varying the pace at which hymns are sung, the need of avoiding the soporific influence of mere routine would be sufficient. The congregation that habitulaly sings its hymns rapidly is to be condemned equally with that which habitually sings them slowly; both are wrong, both are dull with the resultant sameness.

h. Two Serious Faults. There are two serious faults in hymn singing: one is to sing too slow, the other to sing too fast. The fundamental vice in both is that they are mechanical, that they have no regard for the demands of

either hymn or music and that they make no account of attendant circumstances.

To sing too slowly and draggingly is to miss most of the physical value of congregational singing, unless, as in the case of German congregations, added force takes the place of speed. There is little stimulus, inspiration, or exhilaration in singing unduly slowly.

It is a trouble that cannot be cured in an instant without seriously disturbing the spirit of the service. There may be sluggishness due to poor ventilation which can be obviated by opening a few windows at the top. *Poco a poco,* (little by little,) the precentor and organist should speed up the *tempo* until in the course of a month or two the proper pace is secured without the congregation being generally aware of it.

Promptness and sharpness of attack on the part of the precentor, or choir, is an important beginning, for the usual accompaniment of slow speed is sluggishness of attack, dragging, lack of rhythm. The organist must not only hasten the movement more and more from Sunday to Sunday, but by sharp detached chords bring out the underlying rhythm.

The minister can assist the movement by psychological treatment, not by scolding, for that spoils the effect of the service. He must break up the indifference and listlessness that usually underlie the sluggish *tempo* by changes in the method of singing. He can also assist by choosing spirited hymns, by inspiring comment, by emphasis of the privilege of congregational song.

While a too rapid pace secures one of the objectives of congregational singing—physical stimulus—it is apt to miss the more important spiritual results desired.

Nine times out of ten when a leader proposes to show a congregation how to sing an established tune in a *tempo*

more rapid than it is usually sung, he simply displays his incapacity rather than his superior knowledge. The leader takes pains to assert his position as leader by singing just a little ahead of the congregation, with an annoying, nagging effect of vainly trying to hurry the movement.

The effort to "rush" a large congregation is always unwise. The leading evangelistic singers have learned the art of adapting their time to that of the congregation, with the most magnificent results. Everybody sings, because everybody feels that he can sing comfortably.

Dr. Lowell Mason's rule was "that the words receive an utterance about as rapid as a due regard to dignity, solemnity, time, place, and circumstances permits, and that an indolent, careless, and sluggish manner be avoided." It should be said that this rule was formulated when the old-time drawl was still greatly in evidence. In our day the pendulum has swung to the other extreme. The precentors and the organists in many churches are running away with the tunes at such a rate that it is difficult for the people to pronounce the words properly, even if they had not the task of putting together the words and music foolishly placed on different parts of the page.

Henry Smart, in an interview with Dr. J. S. Curwen, remarked: "I won't play the tunes fast, and I'll tell them why. First, because it is vulgar; second, because it is musically wrong, for all music has its proper time; and third, because there is no authority for fast playing. . . . Those who have had the longest experience, such, for instance, as Goss, Hopkins and the late George Cooper, are the authorities, and they take the time slowly."

Wm. H. Monk, musical editor of "Hymns Ancient and Modern," and composer of the admirable tune, "Eventide," makes a very sensible suggestion regarding this matter. He says he would take a narrative such as

"When God of old came down from heaven" (he might include any hymn stating facts or doctrine) quickly. On the other hand, a contemplative hymn may be taken as slowly as may be wished.

Sir Joseph Barnby, in the preface to his "The Hymnary," protested against the tendency to hurry the time of church tunes after this vigourous fashion: "Nothing could well be imagined more indecorous than the pace at which hymn music is taken in very many churches. Not alone may it be said that the music is utterly ruined by it, that the sanctuary is profaned, that the sacred words to which these strains are sung degenerate into a mockery; these evils are as nothing compared with the fact that those hurried strains are supposed to represent a sacrifice of praise, humbly offered at the throne of grace."

8. Congregational Flatting

There is no more distressing fault in congregational singing than flatting.

a. Possible Causes of Flatting. It may be occasioned by dragging the tune, by atmospheric conditions due to bad weather, or by bad ventilation. Some few leading voices with a defective ear for pitch may affect the whole congregation. General listlessness and indifference may induce it. The organ may be out of tune. It may be due to the character of the tune—in a minor key, or with wide skips or chromatic intervals, or an inherent lack of interest.

b. How to Cure Flatting. Where the difficulty is chronic, building up the interest in singing, speeding up the *tempo,* emphasising the tonality in "giving out" the tune, improving the ventilation, may all help. If the tunes are too high, the organist should transpose them a half or even a whole step lower.

Where it is an acute and aggravated case, the organist may immediately transpose a half step lower to cover up the sagging of pitch.

In this connection it may be worth suggesting that on a bright day, with a spirited congregation, a tune may be made more brilliant by transposing it a half step higher.

9. Unisonal Singing

There is an impulse often observable among organists to vary the monotony of playing the same tune over and over by changing the harmony.

a. Historical Background. Unisonal singing is entirely in place in Europe, especially in Germany. Its historical roots run deep into the Middle Ages of Europe and into the later dark ages of German history, when harmony as we know it had not been developed, and the prevalent ignorance among the masses made any other than unisonal singing impossible. The whole musical service was shaped by this consideration. The more important part music was sung by trained choirs of boys and priests, where sufficient resources were at hand to provide them, while the ignorant populace sang a limited range of melodies, to which organ or other instrumental accompaniment was added where practicable.

b. Instinctive Part Singing. Even where unisonal singing is the rule, altos will be found singing a third below and basses will be heard growling a fifth or an octave, or even two octaves below. It need hardly be said that the result to educated ears is in neither case very pleasing or inspiring.

So high an authority on the subject as Dr. Stainer argues against unisonal singing: "Experience proves that pure unison singing never can and never will be adapted for parochial use. Providence has given mankind,

roughly speaking, two broad divisions of voice, one high, the other low. Women and boys are either trebles or altos, men, either tenors or basses. Those portions of unison music which lie comfortably in the range of the trebles and tenors are so uncomfortably high for altos and basses that they cannot long sustain them in tune. When the music, on the other hand, suits the range of the altos and basses, the other voices seem to have lost all brightness and beauty. It is no exaggeration to say that four part singing is more truly natural than singing in unison."

In the writer's boyhood the chief church music he heard was the grand old German chorales sung in unison. While he never lacked appreciation for the chorales and their strong, impressive harmonies, the horrible discordant singing of the melody was often unendurable. Half the men could not make a musical sound above C, but if the melody ran up to E, or even F, they still made a desperate effort to reach the high notes with the results impossible to describe or even fittingly to characterise. Some reached D, a few E flat, but with their stentorian lungs forcing these varied discordant tones, the effect suggested the bellowing of the priests of Baal.

Unisonal congregational singing is an exotic importation in America. The original sacred music issued in this country was fugal in style and the several parts found full recognition. Even where musical culture is absent, altos spontaneously feel for the third or sixth below the melody, and the basses strike the fundamental tones of the chord. The American individualism finds its musical expression in this part singing, just as the same democratic spirit does in Switzerland, and this national impulse will have its way. When the average American congregation really sings, it makes vastly better music than the average European.

While what has been said is true regarding the exclusive

use of the unison in congregational singing, as an occasional variation from the part singing it is extremely effective. If the tune does not run above D, a single verse of an elevated or intense character may well be sung as a unison. Even one or two lines may be emphasised in this way with good effect. The congregation should be notified in immediate advance with just what verses or lines they are all to "sing the tune."

It should be said that the higher musical circles of the Established Church in England are rapidly turning towards the unisonal Plain Song melodies for congregational use and away from the tunes of Stainer, Dykes, Smart and the rest of that school. It is largely due to the High Church devotion to the antique and the traditional in church life, a return to "Catholic" ideals.

10. Things To Avoid

a. Ministerial Scolding. Perhaps no habit is so disturbing to devout minds as that of some ministers who scold if the people do not sing quite to their liking.

Scolding is never in place! If a people are dull and unresponsive, it is probably due to the fact that there is nothing to animate them, nothing to which to respond. Awaken them, inspire them, thrill them, and they will sing with the spirit and the understanding. Scold them, and perhaps they will make a little more noise, but their singing will have less rather than more spiritual value.

b. Invariable Use of "Amen" at Close of Hymns. There is a habit in some churches, with whom it is by no means historic, of singing "Amen" after every hymn, whether it calls for such a solemn approval of its sentiment or not. Now the writer does not object to the singing of an "Amen" after a hymn. Hymns of worship and praise and hymns of petition are fitly closed with

"Amen"; but didactic hymns, merely rhymed statements of doctrine, whether couched in Scriptural or theological language, do not seem to require such an appendix. With hortatory hymns, or hymns of brightness and spirit, an "Amen" will be a decided anti-climax. Indeed the "Amen" with such lyrics is entirely out of place.

But when we turn to the hymnals of great denominations, prepared by men who are supposed to represent the highest culture, the keenest intelligence, and the most refined taste, we are amazed to find them absolutely oblivious to this proper distinction in the use of "Amen." It becomes a bit of mechanism, a sort of Thibetan praying mill, with which it is vainly hoped to add impressiveness and devoutness to the service.

REVIEW QUESTIONS

1. How much expression is possible in congregational singing?
2. What are its limits?
3. Who is to control expression?
4. Can we standardise the speed in hymn singing? Why not?
5. What general rules may we accept for establishing the *tempo* of any tune?
6. What two serious faults are there in hymn singing?
7. How can dragging the *tempo* be cured?
8. What objections are there to rapid singing?
9. What are the usual causes of flatting in hymn singing?
10. How can it be cured?
11. Is unisonal singing to be encouraged? Why not?
12. What value has unisonal singing?
13. Instead of scolding what should a minister or precentor do?
14. When is the closing "Amen" proper?

PART IV

THE CHURCH CHOIR

THE PRAYER OF A CHOIR

While with the heavenly choir we join,
Thy glory be our whole design,
Thy glory, not our own.
Still let us keep our end in view,
And still the pleasing task pursue,
To please our God alone.

The secret pride, the subtle sin,
Oh, let it never more steal in
T'offend Thy glorious eyes,
To desecrate our hallowed strain,
And make our solemn service vain,
And mar our sacrifice.

—From "The True Use of Music,"
by Charles Wesley.

XVI

THE HISTORY AND THE ADVANTAGES OF THE CHURCH CHOIR

Class Room Suggestions: It may be well in connection with this chapter to ask the class to hurriedly review Chapters XIII-XXIII in "Church Music," the previous volume in this series.

Supplementary Reading: Chas. R. Hodge, "Clergy and Choir," The Young Churchman Co., Milwaukee, Wis.; Washington Gladden, "Parish Problems," The Century Co., New York; Waldo S. Pratt, "Musical Ministries," Fleming H. Revell Co., New York; Peter C. Lutkin, "Music in the Church," The Young Churchman Co., Milwaukee, Wis.; F. G. Edwards, "United Praise," J. Curwen's Sons, London; J. Troutbeck, "Church Choir Training," Novello, Ewer and Co., London; F. W. Wodell, "Choir and Chorus Conducting," Theo. Presser, Philadelphia; John Adcock, "The Choir Master," "Musical Journal" Office, London; J. S. Curwen, "Studies in Worship Music," First and Second Series, J. Curwen's Sons, London; E. Minshall, "Organs, Organists and Choirs," J. Curwen's Sons, London.

A. THE HISTORY OF THE CHOIR

1. Origin of the Choir

a. Transition from Solo to Choral Singing. As improvisation was probably the first form of expressive singing, it must have been done by single voices. The next form undoubtedly was mass or congregational singing. As culture increased, the limitations of the latter, due to lack of range and quality of voice and of adequate training, soon suggested a selection of the better voices and their development for more elaborate hymns and songs. The needs of religious services and festival occasions led to the organisation of choruses or choirs. This was and is true in an informal way among savage tribes where witch doctors or priests and their assistants sing their crude

chants. As the scale of civilisation rose, these choirs were more fully organised and better trained, and the character of the choral organisation and of the songs became a criterion of a people's culture.

2. Choirs in Ancient Nations

a. Choirs in Egypt, Assyria and Greece. In Egypt and Assyria and Greece, we find in the leading temples great choirs whose membership accepted their work as a definite profession. In Egypt the choirs were made up of the inferior order of priests. Their hymns were elevated and noble, being worship of the several gods. In Greece, choirs not only assisted in the ceremonies of the temples, but were accessories to the theatres, sometimes singing, sometimes reciting, always contributing to the development of the drama, being really an integral element in the dramatic form. The hymns devoted to Apollo were more noble and dignified, while those used in the Bacchic festivals were sensual and even lascivious.

b. Choirs in Bible Times. The Bible gives minute details regarding the organisation, training, and value of Hebrew choral organisations.

The song of victory over the Egyptians led by Moses and the women's chorus led by Miriam, the elder sister of Moses, indicates the existence of no mean degree of organisation, training and musical ability. Such an elaborate antiphonal song could not be suddenly and spontaneously improvised out of the raw material of fugitive slaves. There must have been previous clear-cut ideals of choral song and even of training.

From the fact that a company of singing and playing prophets met Saul the day he was turned "into another man" in preparation for his regal responsibilities, we may gather that the school of prophets had adequate musical

departments to keep up the standard of sacred song as well as of sacred instrumental music. That the record refers so little to the religious music of the people during these centuries by no means proves that it did not exist.

The elaborate musical service developed by David, the harpist and psalm writer, assumes previous provision for choral participation. It became the norm of all subsequent temple music, the standard by which all later choral organisation was judged. While the people had a voice in the service, the leadership was accorded to the choirs of Levites.

Under Solomon the musical service of choirs and musical instruments was greatly expanded, as is clear from the description of the effect of the music on the day of dedication.

During the following centuries the great choirs of the temple were continued; if they lapsed under the wicked kings, they were restored after the pattern set by David. Jehoshaphat even used the Levitical choirs as an instrument of war, inspiring his soldiers to overcome his enemies.

3. Choirs in the Christian Church

a. Choirs in the Early Church and in the Patristic and Papal Ages. We get no suggestion of choirs in the New Testament church. The disciples were too few and scattered and their meetings too secret and hidden.

But as the church increased in numbers, we read of formal choirs associated with the central churches. The congregational song became unsatisfactory and inadequate and the whole musical service presently was turned over to minor priests. Only a few short phrases were left to the congregation.

In the great churches of the cities and in the chapels of

the monasteries this exclusive dependence on the clerical choirs for the music of the public services continued for a thousand years and more. In the village churches and in private chapels where choirs were not possible, there was probably congregational singing.

b. Choirs Among the Reformers. In spite of the new emphasis placed on congregational song by the great Reformers, choirs were still in full and constant use in Germany and in England. Among the followers of Zwingli not even congregational song was permitted. Calvin associated choirs with the practices of Popery and forbade their use, which attitude was also taken by his followers in Switzerland and Scotland, and by the Puritans of England. He did not allow even part singing in the congregation, as being Romish in character.

c. Choirs in More Recent Times. While the ban on instrumental music has not everywhere been lifted, in recent years one rarely hears any objections raised to the use of the choir. There may be occasional opposition to quartets or to boy choirs, or to the undue prominence or domination of the service by the choir, but none to the idea of a segregation of the best singers and their adequate training in order to secure greater effectiveness in the musical part of the church service.

B. THE ADVANTAGES OF THE CHOIR

1. The Primary Advantages of the Choir

a. It Enriches the Service of the Sanctuary. The leading advantage of a choir, the one which alone not only justifies but demands its organisation, is that it greatly enriches and ennobles the worship of God in His sanctuary. The congregational song is extremely effective in elevating the service of God's house, but there are many

delicate and tender sentiments and emotions that it can not well express.[1]

b. It Affords Greater Variety. There is a variety of form and effect in the anthem that no hymn can hope to supply. It has a wider range of feeling as well as of expression. The greater vocal ability and the careful training of the choir makes music of a wider and deeper expressiveness possible. It reaches heights and depths of religious feeling that no hymn with its limited tune can follow. Its contribution to the devoutness and spirituality of a service can be made profound and commanding.

c. It Adds a New Emotional Effect. It should also be noted that the emotional reaction in listening to impressive music sung by others is different from that experienced in personal participation in the exercise.

d. Greater Variety of Application. The emotionally religious value of the choir is so varied that it can be used effectively either in the devotional half of the service, or as an immediate preparation for the inspirational or didactic half, *i. e.,* it can be used just before the sermon, in case the text and its corresponding musical expression are appropriate. Its message may be one of pure worship, or of doctrine, or of exhortation, or of appeal. The leaders of great evangelistic campaigns make much of the choirs

[1] "It must be granted that congregational music, with all its value has grave limitations. Only very simple musical forms are feasible for congregational rendering. Even the noblest of our tunes do not begin to exhaust the expressive capacities of sacred music, and they are, perforce, arranged only for metrical texts. The first lack in public worship that a choir may supply, then, is of such anthem or chant settings of metrical and especially of unmetrical texts as would be entirely impracticable for the congregation as a whole, and yet such as they might properly wish to use as a collective utterance if they had the technical ability."—Waldo S. Pratt in "Parish Problems."

they organise. They use them first as a means of impressing doctrines important to their work, then as an emotional appeal to the unsaved. Where the congregation is small, the need and value of a choir are only stressed the more, since the congregational singing is weaker and less effective.

No small advantage of the chorus choir is found in that it gives opportunity for so many ways of conveying truth or of stirring emotion: the solo, the duet, the mixed quartet, the women's trio or quartet, the men's quartet or chorus. There need be no monotony, if these resources are fully exploited.

The assistance of the choir in the public service adds variety and interest, and sustains the attention of the people. Its work is so distinctly different from the other features of the service that it stimulates interest and by its beauty and charm creates an attitude of approbation, as well as a sense of pleasure, that pervades all the other items of the schedule.

e. A Help in Congregational Singing. That it furnishes a strong support to the singing of the congregation is another outstanding advantage. Dr. Lutkin does not overstate the case when he says in his excellent and suggestive book, "Music in the Church": "A choir is not performing one of its most important duties if it does not improve the hymn singing." If the tunes have been carefully and amply practiced in advance, with due regard to the interpretation of the hymn, no matter how new they may be, the congregation, sure of the choir's support, will attack them with courage and vigour.

A certain limited amount of expression can also be secured because the people will follow the lead of the choir and of the organ. The choir can also be utilised in varying the singing by means of antiphonal effects.

f. A More General Active Participation. By no means the least of the benefits of a volunteer chorus choir is that it brings many persons into an active relation with the life of the church who would otherwise be of little positive service. It is interesting to see young people who were barely attached suddenly develop a large interest in all its activities upon being invited to join the choir. Immediately it is "our" church, "our" preacher, "our" Sunday-school, "our" choir. The sense of actual relationship and of the responsibility and obligation that go with it, is developed. In a church where the young people stand aloof from its activities, the organisation of a volunteer choir, a considerable enlargement of the one that exists, or an active effort to institute a special Young People's choir, may correct the evil.

2. Incidental Advantages of the Choir

The choir has many incidental advantages of no small importance, some of which are often emphasised at the expense of its primary purpose. It will be well to recognise their merely subsidiary relation to the fundamental result that is sought.

a. Developing Loyalty to the Church. As a mere by-product it is not particularly deplorable that the choir should minister to the social, intellectual, or artistic pride of the congregation, in so far as it helps to build up an *esprit de corps* and creates enthusiasm over the work of the church. But it is a lamentable situation when this becomes the governing motive. Every church should have the very best music for its services that its means and resources will allow, and it is entirely just and discriminating to judge its culture and enterprise by its music. But this is a matter not of pride, but of devotion and consecration to God; not a competition of purses and of

artistic discrimination, but a joyous delight in giving to God the very best and noblest of which one is capable, without regard to the opinion of the community.

b. A Means of Musical Culture. Another excellent by-product of the choir is the musical culture of its members. It is a generous musical education to be a member of some church choirs; the methods used, the spirit of musical thoroughness and refined taste, the class of music rendered, the leader's accurate and inspiring instruction, whether direct or indirect, make such an experience of greater value than the time and effort sacrificed could claim.

c. Developing Musical Taste in the Congregation. Another by-product not to be despised is the opportunity of elevating the musical tastes and capacities of the congregation. This is one of the elements of the general aim of the church; to broaden the minds, deepen the sensibilities and elevate the characters of its people. But this desirable result, after all, is merely incidental to the larger religious effects to be secured.

d. Attracting a Congregation. Incidentally, the choir may be made a means of attracting people to the church service. Where a community is susceptible to attractive music, the choir may do good service in this way. Recognised as a minor result in the use of the choir, it is entirely proper to give it some consideration. But when, as too frequently occurs, this is made the chief object of the choir's work, when singers are secured and music selected with this one object in view, only harm can result. Unreligious soloists are engaged, concert selections of music are made, the whole musical service is secularised and degraded to the plane of a mere concert where the spirit of religious devotion is submerged and lost. There are churches where a part of the audience retires after the

music is over; there are others, where the attendance drops off more than one half, if it is known that the choir will not sing. In such cases, the choir actually becomes a religious detriment.

e. Stimulating the Preacher and His People. The singers of the choir ought to be serviceable in tuning up the preacher nervously and emotionally for his address to the people. This will be the more likely to occur if the order of service has been carefully planned with a view to cumulative nervous and mental excitation. An added result of equal advantage is the tuning up of the hearers to respond to the message. The singing of the choir should be so planned and rendered that these effects will be secured.

f. Incidental Help in the Service. If under proper control, the choir can do much to give weight and body to the responsive readings and other congregational features, such as the Apostles' Creed and the Lord's Prayer.

g. A Strong Organised Force in the Church. A good aggressive choir, thoroughly sympathetic with the aims and plans of the pastor, will be a great force in his hands if he is at all efficient. It is a well organised *bloc* of presumably intelligent, efficient and influential people whose enthusiastic backing of any church enterprise will assure its success. They have social as well as musical resources no pastor can afford to ignore. In many churches if the pastor wins the choir, he wins the battle, and the more a choir is utilised, the more valuable a helper it becomes.

3. The Misuse of the Choir

a. How a Choir is Misused. The fact that the choir is subject to abuse and has been seriously detrimental to the religious and spiritual life of some congregations is no reason why it should not be used within proper limits. It

is like fire, a good servant, but a poor master. If its development is based on pride, its governing motive will infect the whole church life. A choir, self-absorbed in its own work, with only artistic ideals to consider, will soon turn the most spiritual church into a mere religious club.

Artistic choirs often so absorb the whole musical service, or at least set so high a standard, that any other seems unworthy beside that which they furnish. In such cases congregational singing becomes a thing of the past.

b. The True Objective of the Choir. It should be stressed again that the value of a choir depends entirely on its emotionally religious and spiritual effectiveness. This is determined by the spirit and religious devotion of its leaders, by the selection of distinctively religious texts with music that properly expresses them, by the devoutness and sincerity of the singers, and by the efficient and psychologically wise use that is made of it.

Let us sum up the whole matter in a few words: the fundamental purpose of the choir is spiritual inspiration and edification.

REVIEW QUESTIONS

1. How soon was choral singing probably introduced?
2. How were choirs used in Assyria, Egypt and Greece?
3. Were choirs used in Bible times?
4. Detail use of choirs in the Christian church.
5. What are the fundamental advantages of the choir?
6. State its incidental advantages.
7. How may the choir be abused?
8. What is the true objective of choirs?

XVII

THE FORM OF THE CHOIR

Class Room Suggestions: Draw out the experience and observations of the class on this subject.

The form of the choir is an important consideration. It depends not only upon the resources at hand, but also upon the accepted traditions that govern the church life and upon the ends the choir is to serve.

1. The Various Kinds of Choirs

The forms in general are:

a. The Quartet Choir for Mixed Voices, for Men's Voices, and for Women's Voices.

b. The Chorus Choir for Mixed Voices, and its subsidiary forms for Men's Voices and Women's Voices.

c. The Boy Choir in which boys with unchanged voices take the place of the women.

d. The Children's Choir with unchanged voices of children.

e. The Tabernacle Choir with more or less unorganised voices, chiefly used as a support to congregational singing in evangelistic services or campaigns.

2. The Quartet Choir

For several generations the quartet choir has reigned supreme in most of our larger city churches, and still exists in many of them. There must be reasons for this persistence in the face of the general musical consensus that it is not the ideal form.

a. Its Advantages. It is easily and permanently organised. A canvass of the leading vocalists of the community, a selection from those available, a test of those chosen for blending and team work, and the thing is done, and will call for little more attention from pastor or officiary.

The quartet is dependable for attendance, as members cannot afford to lose their *per-diem;* it is also dependable for skill, so there is no danger of a breakdown or *fiasco.*

The solo singers making up the quartet can render music of an elaborate and difficult order, giving pleasure to connoisseurs in music.

There can be a great variety of solos and duets rendered in an artistic and impressive manner.

The quartet is particularly well fitted to sing religious music expressing deep, quiet feeling.

b. Its Disadvantages. But there is another side to the shield. The disadvantages are even more notable than its advantages.[1]

It is a sort of confession of defeat: that the minister is unable to organise properly the musical forces of his church and to work them effectively and steadily.

Its limitations of sonority are so marked that the higher choral possibilities are not open to it.

The quartet choir is very much more apt to be ruled by purely artistic and selfish considerations. The solo work

[1] "The peculiarly American custom of a quartet which is expected to perform all the music of the church is fortunately passing away. It grew up in a period of low musical cultivation among the people, and of comparative heedlessness to the just management of public worship. All its advantages, without its limitations and dangers, may be secured through a chorus containing two or more solo singers."—Waldo S. Pratt in "Parish Problems."

becomes a matter of display. The music sung is chosen for other reasons than its religious value.

Unless the quartet has unique emotional power of a contagious kind, its singing is certain to provoke the critical rather than the devotional attitude of mind, and the service degenerates into a concert.

The singers are hired, and, while this gives absolute regularity to their attendance, it is likely to inject an element of commercialism and mechanicalism that is fatal to spiritual effectiveness.

The selection of music is limited to that adapted to the solo voice. Large choral effects are impossible to it.

The texts are apt to be sentimental rather than strong and worshipful, because they lend themselves better to music for the dramatic or passionate solo voice.

It is likely to be beyond the power of appreciation of the average congregation.

The chief objection is its limited power over the emotions of a congregation. It lacks impressiveness and weight.[2] For that reason it cannot render effectively the most worshipful form of religious music.

Perhaps the least important objection is that it has no background of churchly tradition.

c. Quartet Choir Better Than None. Of course, it is usually better to have a quartet choir than none at all, if

[2] "True church music is choral music; it calls for large volumes and broad effects, and you can no more fitly render it with a quartet than you can reproduce Niagara with four buckets of water. A hymn tune like "Duke Street," or "Pleyel's Hymn," or "St. Ann's," and anthems like "He Watching Over Israel," from "Elijah," or "The Lord is Good," from "Eli," when sung by a quartet, are quite too thin. And, since quartets cannot sing music of this kind, they are likely to resort to brilliant and showy pieces, in which their execution can be best displayed."—Washington Gladden in "Parish Problems."

the minister can control their work, and can assure himself that it will serve spiritual purposes and not simply appeal to the "lust of the ear and the pride of life" in his congregation. But in any case it should be considered a temporary makeshift until the latent talents of the congregation can be discovered and trained.

d. Selection of Quartet Choir. If a quartet choir is an unavoidable necessity, care should be taken in the selection of the singers.

Singers should be religious. In a chorus a few unreligious people are likely to have little influence; but with the solo singing expected of the members of the quartet, in the interest of sincerity, they ought all to be unfeignedly religious persons.

Three types of quartets. Four good solo singers do not necessarily make a good quartet. The timbre of their individual voices may be so strikingly different as to make the desirable blending impossible. A single voice of great individuality of colour will ruin the perfect union of the voices. Better sacrifice unusual range, or striking solo ability, than this quality of harmonious blending. F. W. Wodell, in his very excellent and helpful "Choir and Chorus Conducting," suggests that "It is less difficult and expensive to form a quartet choir on the basis of a baritone voice for the bass part. This would naturally mean the association with such a bass of a mezzo-contralto, a lyric tenor and a high soprano. Much of the modern music for quartet choirs is written for all the voices at high pitches, presumably for the sake of brilliancy, and such a quartet as has just been mentioned is needed to do it full justice." Another type of quartet suggested by Mr. Wodell consists of "a full mezzo, or dramatic soprano, a contralto, a robust tenor, and a full low bass."

A Third Combination. In speaking of the blending of

the several voices of the quartet, Mr. Wodell remarks that "the over brilliant tone of a given soprano may be enveloped and satisfactorily modified when combined with a deep, velvety contralto, each voice contributing something of value, which the other, taken alone, may lack. So it may be with the tenor and the bass, or baritone, and likewise with the four in combination. It is well, in making up the quartet, to consider particularly the expressiveness of the tone quality of the voices, and whether the vocalists sing with that sincerity and fervour which touch the heart."

3. The Octet or Double Quartet

The double quartet or octet is a great improvement over the quartet. Its range of repertoire is much wider, as it is capable of true choral effects. It is a better support to the singing of the congregation. There is greater variety of solo talent. There is possible a men's and a women's quartet. Usually the average sonority in a paid octet is greater than of a mixed volunteer chorus of twelve or more voices. The ideal is to have a high and a mezzo soprano, two contraltos, one of whom should be low, a lyric and a robust tenor, a baritone and a bass.

4. Men's Choir

Occasionally you find a men's choir doing good service in a church. There is a strength, a virility, in such a choir that is very attractive and inspiring.

a. Difficulty in Securing Proper Voices. One difficulty is that really good voices for men's choirs are comparatively rare. Few voices are found in most American communities capable of taking the first tenor in a musical, pleasing way. Our tenors are almost all baritones, and when they try to reach the high notes they shriek; when

they are compelled to sing a number of high notes in succession they flat. Under such a strain, expression is out of the question. The baritones who sing the inner parts are often afflicted with a poor ear and do not sing in accurate pitch and so spoil the harmony. Second basses are nearly as scarce as first tenors.

b. Their Value. A really good men's quartet or chorus is a great treasure to a church, as it is a musical resource that can be applied in many and varied ways, adding interest to the church service, proving an attraction in evangelistic services, supplying variety to song services and church concerts, and generally advancing the aggressive efficiency of the church to which they belong.

c. Limitations of Men's Choirs. But a men's choir is a relish, a novelty, a special feature, not a complete solution of the choir problem. The unusual character of the combination of voices attracts too much interest and attention, and the message they sing is lost from sight. There are whole provinces of religious emotions they have not sufficient variety and pliability of style to express. There are few anthems composed for them and they usually confine themselves to Gospel songs. The effects have so narrow a range that they become monotonous. A men's quartet makes an admirable adjunct to a church choir, but will not be found an adequate permanent substitute for it.

5. Women's Choir

In some churches there is such a scarcity of men's voices that a choir of women's voices is the only possibility.

a. Their Advantages. A good chorus of the pure voices of women is very delightful and impressive. There is an etherial clarity, a vibrant yet serene feeling in such music that is heavenly.

b. Difficulty in Getting Proper Voices. The same difficulty in finding proper voices is evident here as well as in men's choirs. Our sopranos and altos are both chiefly mezzo-sopranos. High, pure sopranos and low, strong altos are rare voices.

c. Their Limitations. But their limitation of range of expression is even more pronounced than in a men's choir.

6. The Boy Choir

Aside from the liturgical churches, the boy choir is not extensively used. When well trained, these young voices often have a delightful freshness and serene, passionless gladness which fit them for the expression of a limited range of joyful religious feeling.

a. Difficult to Manage. It is very difficult to keep up a boy choir in an efficient, practicable way. Discipline must be rigidly emphasised, or there will be careless and thoughtless practice, irregularity of attendance, and flippancy in public work. The payment of a small weekly fee, and a system of fines, will serve as a basis for such discipline and somewhat obviate the difficulty; but even then, unless there is a leader who delights in the work and is willing to devote his leisure time to winning and holding the loyalty and good-will of his charges by all sorts of expressions of good comradeship, there is no permanency. Boy choir leaders are born, not made!

b. Needs Long Training. A boy choir calls for long, continual training in voice, in note reading and in expression. A perfunctory rehearsal once a week, such as average choirs hold, will get no results. Indeed months of training, two or three hours a week, are needed before it can do even reasonably adequate service. The music reading taught in the public schools is offset by the shrill, unmusical forcing of the chest tones that is common there.

In most cases the voices of the boys need to be entirely rebuilt.[3]

c. Occasionally Useful. However, as a subordinate musical organisation to be used occasionally on fitting occasions, the boy choir is to be encouraged, both for the sake of the church and for that of the boys. The former will be all the more appealing to its miscellaneous, and even regular attendants, and the latter will have the value of the training received, of the close connection with the church, and of the sense of usefulness in its services.

7. The Chorus Choir

We have found that the quartet choir, the boy choir, the men's choir, and the women's choir all have their value, but that they are too limited in their range of expression to permanently serve all the musical needs of any congregation. Each is valuable in its place, but any one alone is insufficient.

The ideal choir, after all, is the chorus choir made up of the best voices in the congregation with a quartet choir as a nucleus.[4] Twenty voices of moderate range and

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[3] "A poor boy choir is the worst kind of a choir. A good one, outside of the larger towns and cities, is, under ordinary circumstances, an impossibility."—Rev. Frank Landon in "The Evolution of Church Music."

[4] "A large choir combines the magnetism and even the intensification of personality with the effectiveness of personal effacement. The personal element pervades, but does not intrude. In the concentration of many voices is that surcharged force which is only found where one thought and one sentiment sways a multitude—a dynamic energy which sweeps the congregation into the same tide of feeling."—H. E. Parkhurst in "The Musical Observer."

melodiousness can do more to lift the spirit of the worshipper than the best trained quartet in the land.

a. A Section of the Congregation. In the first place the chorus choir is a part of the congregation. It is in personal relation to the life of the church in all its aspects and phases. It becomes representative, therefore, in a sense that no quartet choir can possibly be.

b. Impressive and Effective. It is also much more impressive and effective than the choir of four solo voices.[5] The large mass of voices renders possible the singing of majestic music which is beyond the limitations of the quartet choir.

c. Variety of Music. While a quartet choir is limited in the amount of music it finds available, a properly organised and trained chorus choir, with its full complement of solo voices, has all sacred music at its command. Full choral numbers, quartets, solos, duets, men's and women's choruses or quartets all are within its scope. Its range is limited only by its ability and training, in which limitations the quartet choir shares.

d. Means of Culture. In developing the chorus choir, the pastor can have a very comfortable sense of adding to the strength and culture and effectiveness of his own people. It will also bring many more persons into a more direct relation with the church life and so add to their interest and usefulness in other aspects of church work.

e. Social Value. It offers the pastor, moreover, another

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[5] "Without contradiction, the most appropriate and impressive form of musical worship is the choral service of a large choir. Majestic and solemn harmonies, consonant with the atmosphere of the day and of the surroundings, can be adequately rendered only by the volume of numerous voices. Volume of tone is not synonymous with loudness."—H. E. Parkhurst in "The Musical Observer."

opportunity for the development of the social life among his people, for these singers will come from different elements, coteries, and strata and so form another bond of good-will and fellowship which are only too sorely needed in many of our congregations.

f. Difficulties Connected With Chorus Choirs. It is true that the volunteer choir is a difficult proposition. Taken from all classes of society and of intellectual life, there are possibilities of friction that must be taken into account. Musical people are naturally sensitive people. They are, therefore, sometimes difficult to handle, and the choir often is a thorn in the side of the pastor. The uncertainty of attendance at any given service is often a source of great anxiety and sometimes of painful mortification to the minister. But with all the shortcomings and difficulties attending the volunteer chorus choir, it still remains the ideal form of the choir, with the largest possibilities, with the best results.

8. Substitutes for the Regular Choir

But the special music of the church need not be confined to this chorus choir. Variety demands an occasional change which can best be secured by dropping out the regular choir for a service and using some substitute for it.

a. Adjunct Choirs. What that substitute shall be must depend on the local situation. An adjunct choir or choirs will be entirely feasible. This may consist of children, either boys or girls, or both, or of young people who are either not sufficiently developed to sing regularly or who do not care to sacrifice the necessary time. There may be one choir consisting entirely of small children, another of half-grown boys, and another of young people. There may even be such a choir of grown persons who are not in a position to sing regularly.

Depending on the character of the material such an organisation may be called the Adjunct Choir, or the Choir Club, or the Junior Choir, or the Children's Choir, as the case may be. Social organisation will be even more advisable than in the case of the regular choir, as otherwise there will be no regular work to keep the organisation in motion.

b. Children's Choir. Of course, there must be meetings for instruction and practice under the general, if not the immediate, direction of the choir leader. The music must depend on the general ability of the organisation, but must be adapted to actual use in the church service. Several church music publishers issue two, three and four part music for these subsidiary choirs.

Vocal culture should be a notable part of the training of the younger organisations. While mere note reading may be left to the public schools in most communities, it will be frequently necessary to correct the shrill forcing of the chest tone and to develop the head tone in quality, strength and range. This should be done under more or less expert supervision, else voices may be permanently ruined. There should also be inculcated the idea of expression, varying both speed and force and even quality of tone.

Such supplementary resources may be used in connection with the regular choir as an extra relish, so to speak, or in place of it from time to time, giving the regular singers a little vacation.

c. Tabernacle Choir. If a regular, organised choir of any kind is out of the question, then have a few of the better singers sit together in a corner if there is no choir loft, and have them lead the congregational singing. They may sing the verse occasionally while the congregation joins in the chorus. They may even be asked to sing some

simple Gospel song alone. In congregations where such a "scrub" choir alone is feasible, it may be very useful.

d. The Sunday-school Choir. Even in the Sunday-school a choir will have its numerous advantages. It will add interest to its sessions, if used, say, every second Sunday on the average, but not too rigidly regularly. If the school is graded it can sing in the Adult and Intermediate sections. It can even be used in the children's part of the morning service, or in the evening service as a special feature. It will strengthen the congregational singing. The girls and boys will be in training for the older choirs and eventually for the regular church choir. It will give them a sense of actual relationship with the church, that will tide them over the 'teen age.

REVIEW QUESTIONS

1. Upon what must the choice of form of choir depend?
2. What are the usual forms of church choirs?
3. What are the advantages of the quartet choir?
4. State its disadvantages.
5. How should a quartet choir be selected?
6. What three types of quartet choirs exist?
7. What are the advantages of an octet or double quartet?
8. State the difficulties met in men's choirs.
9. What values do they demonstrate?
10. State advantages and disadvantages of women's choirs.
11. What are the limitations of effect of the boy choir?
12. State the difficulties met with it.
13. What is the ideal form of church choir?
14. What are the advantages of the chorus choir?
15. What substitutes may be found for the regular choir?

XVIII

ORGANISING THE CHOIR

Given an average church without a choir, what can be done to add so important a feature to its resources?

1. The Pastor's Duty

It is the business of the pastor to initiate the effort. He is the natural leader in all church enterprises, particularly in one that affects the service over which he presides. He is the fountain head of plans and policies in the work of the church. No one else presumably so well knows its value, or is so directly the beneficiary of its successful work.

a. He Knows the Situation Best. If the minister is a true pastor, it is not likely that any one else knows the latent possibilities as does he. He knows the people who have voices and training enough to join such an organisation. It is presumable that the far-sightedness, steady persistence and patience needful for success will be found in him, rather than in some lay member with secular interests monopolising his energy and time. Moreover, if the pastor is the moving spirit in the organisation of the choir he can shape its ideals, form its spirit, establish its plans and methods, firmly but graciously control its activities and make it practically useful after it is once in action.

b. He Can Authoritatively Consult with Church Leaders. The pastor should secure the co-operation of every helpful person in the congregation in the proposed organ-

isation, but should never allow anyone else to displace him at the helm. Of course, this assumes that the pastor has enough knowledge and training to stand back of the movement and direct its course. If he does not, he should first make a thorough study of choir work, in books, and by interviewing competent people who have made a success of the work elsewhere. If he gets a grasp on the general principles involved, he can defer in matters of musical detail to his more or less competent subordinates. Incidentally this deference will create interest and loyalty in the people whose co-operation is essential.

2. Personnel of the Choir

Where beggars cannot be choosers, there is not much opportunity for applying a high standard in admitting singers into a choir. But where vocal material is plentiful, more care should be taken in admitting new members into the choir.

a. Personal Tests. The voice is the first consideration: what is its quality of tone, what its range? Are the applicants afflicted with tremolo, making the blending of their voices with the rest impossible? Do they sing flat or sharp? Have their voices a striking individuality that would make them stand out from the rest? Are they flexible and varied in tone colour? Can the singers read notes fluently and correctly? Does a composition with numerous accidentals affright them? Have they a good sense of rhythm? Are they phlegmatic and dull, or emotionally susceptible to the deeper meanings of music?

Are they able to do team work, or are they full of personal notions that forbid their easy collaboration with others? Have they kindly dispositions, are they companionable and cheery? All these are important consider-

ations, not one of which it is wise to overlook.[1] According to Rev. Dr. C. B. McAfee, the five essentials of a good choir singer are:

1. That he can sing, not perfectly, but actually.

2. That he can read music whether by note or by location.

3. That he be faithful; that he can be depended upon in regularity of attendance, and in the work that may be assigned him.

4. That he have the spirit of service, ready to do anything to help the work of the choir or of the church.

5. That he have the spirit of worship, that he enter into the actual religious attitude for which the choir stands.

Dr. Orlando A. Mansfield, known in America, as well as in Great Britain, referring to the selection of choir members, wisely says: "One important point concerning choir admittance is that the best members are not always those possessing the best natural voices. Choristers selected from the homes of God-fearing people, and chosen with an eye to their character and good general education, as well as to their musical ability, are far more likely to form regular and efficient members than those chosen for purely vocal reasons. Where character is deficient, reliability is sure to be wanting."

b. Use of Older Singers. While volunteer choirs are generally made up of young people, there is no reason why

[1] A good soloist does not always make a good choir singer. It is not a matter of voice, but of adaptation. The soloist is accustomed to autocratically deciding *tempo,* force and other expression. He is likely to indulge in a good deal of *ad libitum* in his singing, in tremolo, perhaps even *portamento,* or sliding of the voice. None of these are permissible in chorus work. A sensible vocalist will soon get into rank and file and be very valuable in many ways. But soloists are not all sensible!

older singers should not be largely represented. As Prof. von Berge says in an article in "The Choir Leader": "It seems to have become customary for older people to retire from choir work, and to leave the field entirely to the younger people. Why should that be? That is surely to be deplored, for the choirs are thereby losing many most valuable voices. People do not lose their singing voices when they get married. Why should they lose their interest?

"The presence of older people is also for other reasons very desirable. The young people are then not quite so apt to rock the boat when older people are also in it. It may also be said that the older people are more serious-minded, have had a wider range of soul experience, and are a little more inclined to respond to spiritual impulses and ideals."

c. Official Election. The suggestion has been made that the choir should be elected by the official body of the church, just as other workers are. It would give them official recognition, develop their sense of responsibility, and add to the dignity of their work. The same people who now select them could act as a nominating committee and so assure intelligent selection. This could be done annually; it will make the elimination of persons socially or vocally undesirable very easy without making the choir director personally responsible. In some churches the choir is given a careful examination annually before competent outsiders, so avoiding charges of personal prejudice.

d. Choirs Should Be As Large As Possible. Rev. Prof. Herm. von Berge, in the "Baptist Herald," urges that volunteer choirs should be as large as possible: "If inspirational values are sought, then give us the large volunteer choir. . . . The larger the choir, the larger the

number of talents that can find opportunity for service." The greater sonority of a large choir is most impressive. There is a greater psychic value in it as well. The less desirable voice that would be offensive in a small choir is submerged in the larger choir, but adds to its volume of sound and richness of tone.

e. Employ Solo Quartet. In order to secure the best results and to assure some degree of permanence it may be well to employ a quartet for the nucleus of the proposed choir. It will supply the needed solo talent and lead the several parts in a confident way. A higher grade of volunteer singers will be attracted. What shall be paid to the members of the quartet must depend on the local musical situation, on the value of the individual singers, and on the financial resources of the church.

While no money will be expected by the volunteer singers, it should be the minister's business to see that in musical training, in social pleasure, and in outspoken appreciation of the choir, as well as in satisfaction in the success of its work, the rank and file shall be repaid for their sacrifice of time and effort.

f. Sacrifice and Rewards of Choir Singers. The cost to the singers of keeping up a choir is realised by very few of their hearers. Not only the sacrifice of an evening a week, but the inevitable attendance upon both services on Sunday, no matter what the weather or the attractions elsewhere, is a handicap to the free disposal of their time. The rehearsal is hard work; the Sunday singing is a strain. The congregation rests on Sunday, the minister on Monday, but the musical helpers add a day of strain to their six days of work. A small minority get a small fee, but the great majority are contributing their money as well as their expensively trained abilities to the musical department of the church.

But the sacrificing singer has his recompense. He has the strange joy in mere singing. He is one of a congenial coterie of people whose society is delightful. He has the deep satisfaction of serving his church and his community. Many, though not all, have the supreme joy of coming into the very presence of God in adoration and praise as the representatives of the general congregation.

g. Assign Singers to Their Proper Parts. Care should be taken to assign singers to the part for which their voices are best fitted. The preference of the singer cannot always be trusted. A baritone often has an ambition to sing tenor and an alto to sing soprano. Note if the faces of doubtful singers show strain as they try to sing high notes. If they do, reassign them, for their voices will suffer in their effort to sing parts for which nature has not prepared them.

3. Prepare Congregation for Choir

It may be necessary to arouse in the congregation a sense of need of a choir. If the pastor in building up congregational singing has quickened the conscience of the congregation in regard to the duty of praise, the next step in developing a desire for a more elaborate form of praise will be natural and easy. Much can be done in private by discussing the idea, not only with the evidently musically inclined members, but with all classes. Choirs from other churches of about the same grade of musical culture may be invited. The congregation must be prepared for the choir, as well as the choir for the congregation. This is as true devotionally as it is financially. A mass desire for a choir will obviate many difficulties and prevent a feeling in the church at large that the project is simply a personal notion of a coterie of musical persons. Once a general interest is privately awakened, a sermon

on the duty of choral praise, as clearly set forth in the Psalms, will crystallise the more or less vague sentiment privately created and lead to the actual effort to organise the musical forces of the church.

4. Preliminary Organisation

The preliminary psychological preparation having been slowly and not too obtrusively made, in many churches the singers can be selected and an organisation formed. This should be done with great care. A private invitation to the best singers to meet at the pastor's home for a discussion of the proposed choir will make a good beginning.[2] The more nearly the four parts are balanced in these musical guests, and the more genially the social spirit is developed, the sooner actual work can begin. Of course, the persons closely associated with the church life, who are recognised as singers, will all be invited to this preliminary meeting. Additional names can be suggested by those present. Probably a choir can be fully constituted in this meeting, those present and those suggested being alike recognised as charter members who are to participate in a later formal organisation.[3] At the very be-

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[2] There was an excellent choir at the famous Union Chapel, Islington, London. When Dr. Allon was asked why membership in it was so sought after, he replied, "When the choir was first formed, I used my influence to induce ladies of good social position in the church to join it. We very soon killed all class feeling and now any member of the congregation would, so far, feel it a privilege to join the choir. As a rule, if I am not taking part in the service, I sit with the choir."—J. S. Curwen, "Studies in Worship Music."

[3] "With every form of choir there are difficulties to be surmounted. In the first selection it is imperative that as many as possible of the singers shall come from the congregation itself. In any case, the singers should be made to feel that the choir is

ginning there should be inculcated and impressed the following traits: (1) Reverence; (2) The Spirit of Service; (3) Co-operation with the Pastor; (4) Sympathy with the Congregation; (5) Ambition to Grow and Excel.

5. Train the Choir Before Using

The temptation will be felt to have the newly organised choir participate in the public service at once. Better not. There should be a number of rehearsals for training in quality and in blending of tone, in rhythmical team work, and in clearness of enunciation, as well as in learning sufficient anthems well to start the choral service auspiciously. These preliminary meetings may well be rather informal, leading to the formation of the choir loyalty so valuable in the work. The training of the choir in rising and sitting down can also have made them so automatic as to avoid the helpless awkwardness that so many choirs display. Most important of all, the religious attitude in the singers should be developed so that from the very first, their spirit will be devout and spiritual.

The public appearance of the new choir should not be hurried. Rouse the ambition to do good work and to surprise the congregation with the excellence of their singing. An occasional reference from the pulpit to the coming enrichment of the service will prepare the way for the

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but a specialised division of the congregation. Their responsibility as controlling agents in the worship should be deeply felt by them. Whether they are paid for their services or not, they should count attendance at rehearsals and strict attention to the leader or organist a religious duty. They should endeavour to sink personal ambitions and desires, and to devote themselves with singleness of heart to the attainment of the solemn devotional purposes of a choir."—Waldo S. Pratt in "Parish Problems."

appearance of the choir in a service that will provide it with an opportunity for a formal and auspicious *début*.

6. Creating Material for the Choir

In many churches, however, the problem is not so easily and quickly solved. The persons capable of singing in a choir are not in evidence. The choir must be created from the ground up. The material is there without much doubt, but it needs to be discovered and trained.

a. Methods. The pastor should definitely decide to build up a choir, even if it takes many months to gather and train its members. He should quietly canvass the singers among his people, young and old, and ascertain the parts they can probably be trained to sing. In almost every church there are singers who need stimulus from the pastor to develop and train their voices. Some could well afford the cost of good vocal instruction, if once there seemed any tangible purpose in undertaking it. Interviews with the parents of a few young girls and with several young men, suggesting that a course of competent instruction would work wonders, would in many cases lead to a vocal development that would be a great inspiration to the young people and a help to the choir and the church as well.

As he discovers talents, he can put it to immediate use. He will make various combinations of them for special numbers. The children will be called in at one time; the Young People's Society will be urged to supply music at another time. Special occasions will be an excuse for drafting the older young people. Here and there and yonder there will be excuses made for getting all his singers—"scrubs" though they be—into some sort of active musical service. The result will often be rather discouraging, but there will be few among his people to be seri-

ously offended, for if the singers are poor vocally, the people who listen will likely be even less capable of criticising. It will all be of a piece.

b. Incidental Results. But the pastor will be getting several excellent results. The singers will be interested in the church work, all sections of the congregation will have been brought in line, not only the young people, but the too often neglected elderly people; the services will be more vital and appealing to the people, because of the added variety; the people will be prepared for the regular work of the choir; the singers will incidentally get considerable preparatory training; the idea of a regular choir will seem more and more desirable, and also more of a possibility; there may even be a demand for a musical training class in sight reading and choral singing. From the people of all ages thus trained, it will be easy presently to organise a choir that can do good service.

c. Choir Should Include All Vocal Talent. As far as possible the chorus choir should ordinarily contain all the accessible vocal talent in the congregation. There are many voices that have no fitness for solo work, which, supported by stronger voices, add not only body but richness to the tone of the chorus. The "off-colour" voices occasionally add a brilliant value to the tone of the whole chorus that is often effective and impressive. There is frequently a fastidiousness of ear in the choice of singers that is quite unfortunate, as it shuts out from active service persons who need the help such an opportunity to help would afford. Besides, some of these "ugly ducklings" have a very strange way of turning out to be "swans" under the educational advantages work in the choir affords.

d. Undesirable Singers. What to do with singers in a choir who are undesirable because of their dispositions, or

their voices, is sometimes a difficult problem. If they cause trouble in the choir by their unrestrained temper or speech, they should be eliminated in as quiet and unobtrusive a manner as possible. Better an acute than a chronic trouble.

If it is the voice that discounts the work of the choir by its disturbing prominence, transfer the singer to another part, or give him lessons that will obviate the trouble. If all plans fail, have a plain talk with the unhappy member and ask him to resign in the interest of the choir and the church. This is a *dernier ressort* and should not be used until all other methods fail.

REVIEW QUESTIONS

1. Whose duty is it to initiate movement for the organisation of a choir? Why?
2. What is the first test of membership in the choir?
3. What other qualifications are called for?
4. Should older singers be admitted?
5. How large should the choir be?
6. When should choir members be paid?
7. If not paid, what is their reward?
8. What preparation of the congregation is needed?
9. Should the choir be used as soon as organised?
10. What can be done if trained singers are not to be found?

XIX

ORGANISING THE CHOIR (Concluded)

7. Some Important Points

a. Number of Singers. Eight voices equally divided as to parts are usually spoken of as a double quartet, rather than as a chorus choir. Lowell Mason held that "The smallest number which can constitute a choir according to the modern use of the word is twelve. . . . An ordinary church choir cannot be successful with a less number than about twenty-four voices, or six voices on a part." With all due respect to the memory of Dr. Mason, there are probably more efficient chorus choirs in the land having less than twenty-four than there are those having twenty-four or more voices. Of course, the more good voices one can secure the better. The individuality of the voices, and their several shortcomings and defects, are lost in the general effect in a larger choir, as they cannot be in a double quartet or in a choir of ten or twelve voices. Too much depends on the average character of the voices, on their force, quality, training and blending, for Dr. Mason's rule to have any great weight.

His suggestion that there should be an equal number of voices on a part is misleading. Men's voices as a rule are stronger than women's. A robust tenor or a basso-profundo will balance two average women's voices. In a choir of sixteen voices three basses and three tenors will likely balance four altos and six sopranos. Too much depends on the individual voices to apply any rule without discrimination. A single strong, low bass will count for as much as two average baritones.

b. Blending of Voices. A very important matter is the securing of a perfect blending of the voices. The more nearly the voices resemble each other in quality, the more perfect is their harmony. A single voice of peculiar timbre will spoil the work of a small choir, while the tone of a large choir will only be the richer for the partly submerged individual quality. In any chorus, the standing out separately of any voice, because of its force or its colour of tone, is a blemish. The ideal is the loss of the individual voice in the general mass of blending tone.

The relation of the individual voices of the singers to each other needs study. A singer, whose individuality of voice may delight as a soloist, may ruin the work of the choir by this same individuality.

An oratorio may be given by a chorus and four soloists of wide repute, and the wretched quartet work of these soloists may excite wonder. Each of the four had brought a distinct individuality into the quartet and there could be no blending.

Let your choir as a unit develop all the individuality possible, provided, of course, it is desirable individuality. But study your choir from a distance to weed out the offending peculiarity of the separate singers.

You may find one singer puts so much more fervour or volume, or passion, or expression, or tremolo, into his work than do the others, as to attract attention to himself. If one singer stands out prominently for one characteristic, another for something else, a third for another reason, and so on, the result is a hodge-podge. Let the emotional singer sing solos with emotion, the strong singer the loud solos, the singer with expression the *affettuoso* music, but help each of them in concerted work to express only the individuality of the choir and to repress his own

personal peculiarities. It will be magnificent training for the singers and a valuable accomplishment for the individual and for the choir.

c. Readers of Music. The better the singers can read music the more valuable they are, of course; but where good readers are not plentiful, there should be organised a junior choir, to whom regular instruction is given, until one by one they can be promoted into the regular choir. If possible, every full member ought to be able to read plain music. Chromatic passages will puzzle most amateur singers, and it would be folly to expect them to sing them at sight. Still they ought to be able to control their voices sufficiently well to learn them by note.

d. No Social Lines Permissible. In organising the chorus choir the social lines of cleavage should be utterly ignored. The servant girl with a good voice and native musical feeling should feel as welcome as her mistress. While it does not follow that there should be social intimacy in the choir, there can be the courtesy which any well-bred person demands of himself, and the Christian charity which overlooks the ignorance and lack of breeding evidenced by those less fortunately placed in the social scale. The house and worship of God should know no social disparities.

e. Choir Singing Not Injurious to the Voice. There is often objection raised to singing in a chorus by singers who have taken lessons, on the plea that chorus singing will harm their voices and that their teachers have forbidden it.[1] Had singing in a chorus been harmful Robert

[1] "Surely no person informed on the subject would advise against choirs as the medium first to attain experience in public singing, then to acquire style, for the improvement of sight reading and music drill in general as a means of learning much about tone production, and, finally, to instruct themselves in the mys-

Schumann would not have given this advice: "Sing frequently in choruses, especially in the middle parts. This makes you musical." What F. W. Wodell in his "Choir and Chorus Conducting" emphatically declares is true, namely, that "The teacher of singing who condemns, without reserve, chorus singing for vocal students, thereby confesses ignorance of chorus work, and also a lack of confidence in his own teaching." His other remark in this connection is equally deserving of attention, that "well taught vocal students, who have passed the primary stages of instruction, when singing in chorus under a director of fine taste who understands the voice, can come to no harm vocally, and will benefit musically by the experience."

8. Singers Should Be Christians

The question whether unconverted persons should be allowed to sing in the choir comes up for discussion at rather frequent intervals.[2]

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teries of poise, acoustic values, and many other of the smaller essentials.

"I have tried to analyse the small-town student's aloofness to choirs. I think it is, probably, the worst phase of the 'big fish in a small pond' conceit which is prevalent among young singers whose hats are too tight."

[2] "To employ a godless or profane man to read the Bible in the service, just because he happens to be a competent elocutionist, would shock our sense of fitness and decency. But can anyone assign any reason except 'the tradition of men,' why the Scripture, as voiced in the most idealised and spiritualised type of tone representation, is any less sacred than the same thought uttered in ordinary conversational language? Probably nine-tenths of all anthems, solos, and choruses used in our churches are direct Bible quotations, sometimes with slight alterations or paraphrases to suit a more rhythmical movement, but more often preserving even the exact literary form. Moreover, the passages employed for

a. The Rule Should Not Be Rigid. That it would be better if all choir singers were Christians, no one will deny. Theoretically, Christians ought to sing more effectively than unreligious, not to say irreligious, persons, but practically, there is often no perceptible difference. Moody's argument, that "it is no more inconsistent to have an ungodly minister than to have ungodly people singing in the church choir," does not have a great deal of force. The parallel fails because the singer is too subordinate, too lacking in individual force. As well insist that all money given for the support of the church be contributed by professors of religion. This is no place for the application of cast-iron rules, so dear to precise, mechanical minds. Many a man turned his face towards God when he began contributing to the expense of sustaining His worship, and eventually became an active Christian, all resulting from the little seed-corn of interest. Many a young person takes the first step towards a Christian life when he joins the choir.

b. The Mass of the Choir Should Be Religious. But all this presupposes that the bulk of the church contributors, and, equally, that most of the choir are Christians.

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such use are nearly always among the tenderest and sublimest utterances of Holy Writ.

"I do not wonder that one of the most effective of our Chicago pulpit orators testifies that he not infrequently finds themes for his best sermons in the texts of the anthems sung by his choir. That man attends his choir's rehearsal every week, knows what they sing, and, no doubt, assists in making selections, sees how to adapt all the parts of the service to each other, comes into sympathy with his musicians, and brings them into sympathy with him, so that unity of aim and spirit are secured. His singers are all Christians. No one, I understand, sings in that choir who does not come to the communion table with the other worshippers."—Rev. W. B. Chamberlain.

A church chiefly supported by worldly people, no matter how respectable, soon drops to their spiritual level. A choir that is made up of Christian people needs to guard against motives of pride and vanity. How can an unreligious choir hope to escape from these influences so fatal to true worship?

So long as the general spirit and influence of the choir are religious, the occasional unconverted singer is to be welcomed with the hope that he will be helped as well as help. Of course, here again good sense must be used. If such a person is notoriously drunken, immoral, or antagonistic in his attitude towards religion, he should not be admitted, no matter how good a singer he may be.

c. The Influence as Well as the Number of the Unconverted Should Be Considered. It will depend not only upon the proportion of unconverted persons in the choir, but upon the influence which they exert upon the choir. It is possible for a single unconverted person to have such an influence in a choir as to secularise all its work and to bring it down to an exclusively artistic basis, which will, to a great extent, neutralise its religious value.

On the other hand, it may be that a number of unconverted persons in the choir shall be so dominated by its general religious spirit that their influence for degrading the work of the choir into a mere artistic performance will not be felt. Indeed, in many choirs it has been the rule, that unconverted persons brought into the choir have speedily been led to accept Christ, and to become active workers in the church.

d. The Christians in the Choir Should Be Intensely Religious. While it is important that the members of the choir shall be professing Christians, it is even more important that the choir as a whole shall be deeply religious, in spirit, in ideals, in ultimate purpose. Many of our church

choirs, with all their members' names on the church roll, are distinctly unreligious. They have no religious fervour, no earnestness. There is no conscious devoutness of purpose in the singing of their anthems. They are mere musical performances out of which the hearers are to get as much pleasure as possible. The musical critics in the pew listen with a detached critical attitude, notice that some singers breathe in the middle of a word, that some of the sopranos flat on the high notes, that the opening attack was ragged, that the organist crowded the *tempo* and demoralised the confident poise of the choir, that only a part of the choir observed the marks of expression—and so on. Neither on the part of the choir, nor on that of the congregation, is there any sense of praise or prayer or religious inspiration. Whatever the personal religious condition of the singers, should not such a choir get religion?

This unreligious attitude may be due to sheer religious indifference. It may be mere routinism. It is a job to be done like Monday's washing, or Saturday's bath, something one has promised to do, which promise one must keep in sheer self-respect, in spite of its being somewhat of a bore!

In any case such choirs should get religion. There should be a profound and controlling sense of religious results as being the final purpose of the choir. The commanding importance of creating a devout attitude in the waiting congregation should be keenly felt. There should be a joyous sense of the divine presence that makes prayer and praise an actuality, that makes it genuine and effective. There should be a common burden of a real spiritual message to be conveyed to the hearers and of the urgency of their acceptance of it.

The minister and choir director should co-operate in

strong efforts and measures to secure such an atmosphere in the choir, by personal example, by tender and tactful heart-to-heart talks collectively and individually, and by prayer in private and in the choir rehearsal. A really devout congregation will also be a great help.

REVIEW QUESTIONS

1. Whose duty is it to suggest and push the organisation of a choir? Why?
2. What are the tests to be applied to prospective members of the choir?
3. Should the choir be confined to young people?
4. What may be said in favour of the official election of choir members?
5. How large should a chorus choir be?
6. What, if possible, should be the nucleus of the chorus choir?
7. What are the sacrifices and rewards of the choir singer?
8. What care should be taken in assigning singers?
9. What preparation should be given the congregation?
10. What preliminary meeting should be held?
11. How soon should the new choir be allowed to appear?
12. Where persons eligible to sing in a choir are not in evidence, what course should be pursued?
13. What incidental results may be expected from this policy of preparation?
14. What shall be done with undesirable singers?
15. How many voices should be secured for the several parts?
16. Why is blending of voices desirable?
17. Should all choir members be able to read notes?
18. Is singing in a choir injurious to voices?
19. Why should choir singers be Christians?

XX

ORGANISATION OF THE CHOIR

Class Room Suggestions: A formal constitution has been purposely omitted. It might be worth while to have several students submit paper constitutions for choirs, under varying conditions and discuss their several features.

1. Organisation Needed

There can be no team work by a body of persons without adequate organisation. This is as true of a choir as of a football team or of a great army. The greater the number engaged, the more important it is that the duties, the responsibilities, and the relative authority of each unit shall be definitely fixed. In a quartet or double quartet choir this organisation need not be so definitely formulated and stressed.

2. Constitution and By-laws

A large chorus choir ought by all means to have a formal and carefully prepared organisation. A regular constitution and by-laws with all the usual officers, adding choir director, organist, and librarian, are desirable.

a. General Officers. The president should look after the temporalities, so to speak, leaving the music director free to devote all his time to the purely musical phases of the work.

Looking after absentees, securing new members, providing for the social side of the choir's work, looking after the business interests of the choir, its income and expenditures, concerts, hiring special solo singers for such

concerts and the like, should be responsibilities assigned to the officers and executive committee.

The treasurer should be the financial manager and disburse all moneys, no matter whence they are derived. The subsidy provided by the church should be transferred to him in a regular lump sum.

b. Executive Committee. There should be an executive committee consisting of the general officers and two additional members elected by the choir. It may be advisable to arrange for standing committees to look after separate phases of the work, such as new members, concerts, social events, outside opportunities for helpfulness, and the like.

c. Authority of Executive Committee. It should be clearly understood that this cabinet of officers is not the final board of control, for above it are the pastor, the director, and the music committee of the church.

d. Danger of Such an Organisation. Such an organisation has been called a "society for the prevention of the peace and efficiency of choir directors," and a strong plea made that the director should be the autocrat of the choir. With proper diplomacy the benefits of both systems may be secured. The director should be the musical head—the absolute monarch, if you please—when purely musical work is on hand, but why burden him with "serving tables"? When there has been friction, it has been due to a dictatorial director meddling with matters outside of his jurisdiction, or a lack of realisation on the part of the cabinet that a director has been employed because he is presumably better qualified to control the music of the choir than any of its members.

e. The Secretary. The secretary will keep an accurate record of the business of the choir. What is more important, he will have charge of the roster of its members and note their presence and absence.

f. Publicity Man. Every choir should have a publicity man whose business it is to keep its work before the congregation and the community by means of the public press generally, and by advertising its special services and concerts by posters and circulars. In many choirs these duties will naturally fall upon the secretary.

The value of this publicity will be threefold: it will increase the breadth of influence and usefulness of the choir; it will increase the responsiveness and interest of the congregation; it will keep the church as a whole in the eyes of the community, enhance its standing and broaden its influence.

g. The Librarian. Not the least important officer will be the librarian who has charge of the printed music belonging to the choir. He ought to be a systematic person, able to keep it in perfectly accessible shape.

3. Organisation of the Singers

a. Division Into Choir Sections. If the materials for a chorus choir are abundant it may be well to divide it into, say, four sections equally balanced in voices, skill, confidence, and in the parts, requiring only three sections to sing at any one time, except on very special occasions when all are wanted. In this way every singer gets a Sunday off every four weeks, and perfect attendance can be insisted upon when on duty.

b. Division Into Voice Sections. There should be a thorough survey and organisation of the singers of the choir. Care should be taken in assigning singers to their several parts. Mezzo voices are particularly difficult to place. The difference of a single note of range may decide which part a singer is to sing. The difficulty is increased by the preference of the singers.

c. Provision for Solo Singing. There should be a defi-

nite appointment of a quartet of soloists, to whom all new solos, duets, trios and quartets should be assigned for a specified time, three or six months. This may be done by the election of the choir or by the appointment of the leader.

d. Organisation of Women's and Men's Voices. The women's voices should be carefully located as first and second sopranos and first and second altos, every singer knowing definitely which part she is to sing, so that there need be no delay for organisation in case the voices divide or a chorus for women's voices is decided upon. The same course should be pursued with the men's voices. As new members come in, they should be carefully assigned, keeping in view not only the range of the individual voice, but the balancing of the parts as well.

e. Organisation of Quartets. A quartet of women's voices and one of men's voices, which need not be solo voices at all, may be selected from the material at hand and so interest and bring into prominence singers who otherwise might receive no recognition.

f. Value of Organisation. The thoroughness of such an organisation stimulates the director to take advantage of its magnificent possibilities, and a finer selection of music may be made. On the other hand, his failure to utilise every feature of such an organisation, as opportunity offers, will make it a dead letter, and it will break down of its own weight.

4. The Official Relations of the Choir

a. The Choir and the Music Committee. In many churches there is a music committee appointed by their officials. Theoretically, it is entirely correct. Practically, it should be simply an emergency committee with authority to interpose, if the music is not functioning properly

under the immediate supervision of a physically limited or incompetent pastor.

If such a committee is not itself musical, in the professional sense of the word, it will not greatly matter. It should, however, consist of persons who are tactful and considerate, fertile in resources and plans, not easily discouraged, sufficiently versed in music to know good work when they hear it, and yet imbued with a practical sense of music that shall assure their co-operation with the plans of the pastor.

Nevertheless, if the pastor is prepared to do his own share of the work and has an energetic, faithful, and discreet choir leader, who will accept responsibility for all phases of the musical service, the music committee can be dispensed with as a needless piece of machinery. In place of a music committee there may be a " choir patron " who devotes himself to the interests of the choir, socially and otherwise.

b. Relation of the Choir to the Pastor. It should accept the authority of the pastor. It lies in the very nature of the church that the pastor should have authority over the choir and its work. The work of the choir has no meaning or purpose except as it co-operates with the rest under the direction of the pastor.

Some choirs have a selfish, arrogant attitude, as if they were organisations apart from the churches they are supposed to serve. They resent the suggestion of being subordinate to the pastor or to the church officials.

It should be loyal to the pastor. The choir should be something more than outwardly subordinate: it should be loyal in heart to its chief. Its members should hold him in high esteeem, making much of his favourable qualities, and passing over his failings.

The choir should be in sympathy with the pastor's

plans. Is the pastor trying to deepen the religious life of his people? Is he seeking to attract the unchurched to his services in order to win them for Christ? Is he organising an evangelistic campaign? Is he striving to build up his mid-week service? Is he seeking to get the boys and girls and the young people into closer and kindlier relations with the church? Is he trying to build up the generous and unselfish impulses among his people by laying stress on the regular benevolences or on current movements of helpfulness?

Why should not the choir sympathise with these efforts and do what they can privately, as well as by their public singing, to help him in these projects? This sympathetic attitude is like bread cast upon the waters: its results return to bless the singers, directly in the admiration and affection of their pastor, indirectly in the larger fruits of their regular work.

They should be helpful to the pastor. They will suggest new plans and methods that will further the spiritual and social life of the church. They will occasionally offer to sing in his mid-week service. They will listen to his sermons and cheer him by commending them, surrounding him with a genial atmosphere of appreciation and commendation.

c. The Pastor's Attitude Towards the Choir. But all this is not possible, if the pastor's attitude towards his choir is not genial, does not inspire confidence and goodwill. While the choir should feel that he is their preacher, he should feel that they are his choir. Using his authority, not as a rigid disciplinarian, but as a kind friend, he will win their respect by his tact, his wise leadership, his evident results. He will have unstinted praise for their good work privately and publicly.

He will include them in his public prayers. He will

occasionally attend their rehearsals and give them a short but stirring address and will pray with them. Their financial needs will be his care, either in the budget, or failing in that, by public offerings or by private subscriptions.

The initiative in these kindly relations must come from the pastor. He must make the advances; he must supply the interest, the geniality, the basis of reciprocal feeling. If the choir feels that it is the apple of the pastor's eye, that he is as much interested in its work as he is in the Sunday-school, or in the Young People's Society, or in the mid-week prayer meeting, that he is working for its interests in the official board, among the congregation, before the general public, then there will be no lack of responsive loyalty and co-operation on its part.

d. The Choir and the Director. The first obligation a choir owes to its director is to obey him. That is the prime essential to its success. His *baton* should be a magic wand to which all respond. His signals for expression should evoke the full force of their voices or their softest whispers. Prompt, implicit obedience to the director is the secret of success.

The fault of most choirs is not disobedience, but a lack of full obedience. When the director signals *pp* they sing *mp* instead. If he makes signs for a *molto rit.* they slow down to a *poco rit.*, instead.

It may well be that the director's interpretation is faulty, or leaves much to be desired in the way of breadth; none-the-less it is the choir's business to obey.

The choir's responsiveness. It is the director's task to bring out the emotion underlying the text and the music, and to get the choir to feel it and express it. To do that the director must have the emotion kindled in himself and then arouse it in his singers. But if they hold aloof, if they have no thrill responding to the director's

thrill, his efforts will be vain and the music will lose its soul. If the director himself has no contagious emotional and musical feeling, the only cure is—to get a new director who has.

The choir's admiration and good-will for the director. If the choir can be so favorably impressed with its director's abilities and character as to admire him as a leader and as a man, the *entente cordiale* will easily be established. Some directors have spectacular natures, are demonstrative, effusive, brilliant, and soon win their singers. A quieter man of equal ability and character may be slower in attaching his choir to himself, but in the end he will command their loyal devotion and love. A choir that loves its director is more likely to do high class work than one that is indifferent. How shall a director win their love? Simply by being lovable. Courtesy, kindliness, consideration, are not too high a price to pay.

The choir owes it to its director to be punctual. There is no fault that so harasses and vexes a director's soul as a lack of punctuality. It wastes his and his choir's time, jeopardises his success and inflicts upon him the distress of defeat. To come late, to be absent from rehearsal or church service, is the height of cruelty. Regularity and punctuality of attendance should be insisted upon at both rehearsal and service.

A choir would be wise to establish a rule that any one absent at the previous rehearsal cannot sing on Sunday.

Absence at church service is even worse. To find the solo singer or even half of the choir absent after a hard rehearsal during the week, is most exasperating and by no means conducive to piety. Substitutes may be improvised, but they lack the proper mental and spiritual background, as well as the needed practice.

e. The Choir and the Organist. The organist is only

second to the director in his influence on the work of the choir. He can help, but, unfortunately, he can also mar. The organist is subordinate to the director, of course, but he can bring out the nice details of the director's interpretation by means of the Swell pedal and by proper registration in a way impossible to be accomplished by speech or signal.

Responsiveness to the organist's playing. It is, therefore, the duty of the choir to give attention to the playing of the organist and to respond to his leading in *tempo* and force. His *cres.* and *dim.,* his *accel.* and *rit.,* his swells on short phrases, his *legato* and *staccato,* his *pp* and *ff*—all should be instantly responded to by the choir.

Appreciation of the organist. There should be unfailing appreciation of the help the organist affords. Genial rather than merely formal courtesy, kindly words regarding his voluntaries, and unfailing attention to them, recognition of his cues to the choir, or to the soloist, without which there might have been a catastrophe, general words of commendation of his successful playing, spoken to him and to others who will report to him the "trade last," will establish a responsiveness and intimacy of relation between him and the choir that will conduce to better results and a genial atmosphere.

The organist's response. With such an attitude toward him on the part of the choir, it will be easy for the organist to find opportunity to show his appreciation. He will catch the director's spirit and the details of his interpretation and body them forth in an audible, comprehensible way; listening for the weak spots where one or the other part is stumbling, he will emphasise the troublesome notes that are worrying them. He will give cues to guide the choir, or the soloist, to the proper pitch in attacking difficult passages.

5. The Choir and the Congregation

The supreme function of the choir is the praise and adoration of God, both in its own behalf and in that of the listening congregation. Contributing to the glory of God on the one hand, and helping the congregation in its devotion, on the other, are the two phases of its work.

Helping the congregation. The congregation is to be helped by selecting and singing anthems and other music that will appeal to it and inspire it, in such a way as to produce the nervous and emotional reactions needful to its devotions, and conducive to the desired motives and decisions. There must be a genuine concern for the congregation, an interest in its spiritual welfare, a love that seeketh not its own pride and vain glory.

Participation in the service. If a musical person is willing to co-operate in the musical development of any service, he should be also willing to unite with pastor and people in the other exercises of that service. Prof. H. C. McDougal is justified in asking: "Why should an organist or singer be unwilling to shut the eyes and bow the head, or kneel (if that is the custom) during prayers? Why should he not say 'amen,' or join audibly in the Lord's prayer? Is it because he is not a communicant of any church?"

The choir can greatly discount the impressiveness of a communion service by mechanical, unemotional singing, and by the attitude of its members. To see the plate of broken bread, that has been set apart by prayer as a symbol of the broken body of Christ, pass from singer to singer as if it were a plate of stale marshmallows, and the tray of communion cups as if it were a dish of olives, while the singers are watching the audience, or are passively indifferent, is distinctly disturbing to the devotion of the members of the congregation.

c. The Behaviour of the Choir. The choir is in a conspicuous place. All eyes are upon it. The organ front may be a picture of beauty, but the choir is a moving picture and compels attention.

That being true, the actions and behaviour of the members of the choir are of great importance. Their dignity and restraint will have a religious value. Their frivolousness and lack of dignity will be a distraction, a cheapening of the service that will ruin its effect for many in the congregation.

The attitude of the choir towards the preacher and his sermon should express what one choir singer promised Rev. Dr. C. B. McAfee: "You can depend on having the best of us from the beginning of the service to the end." Dr. McAfee declares, "It was easier to preach on those terms."

REVIEW QUESTIONS

1. When will a minute organisation be helpful in a choir?
2. What officers will be needed beyond those common to all organisations?
3. How may a large choir be subdivided?
4. How should the several voice parts be organised?
5. When is a music committee advisable?
6. What should be the relations of the choir to the pastor?
7. What should be the pastor's attitude to the choir?
8. Who must initiate the kindly relation between them?
9. Under what obligations should the choir be to its director?
10. Why is regularity of attendance at rehearsals and services so important?
11. What can be done to insure it?
12. What attitude should the choir assume to the organist?
13. What can the organist do for the choir?
14. How can the choir help the congregation?
15. Why should its members heartily participate in all the services?
16. Why is good behaviour so important in the choir?

XXI

THE CHOIR DIRECTOR

Class Room Suggestions: Several five-minute addresses by leading choir directors on phases of their work may be helpful in making the points of this chapter concrete and vivid. It may be well to submit questions to these guests.

1. The Importance of the Choir Director

The real organising force in any body of singers is its musical director; without him it is simply a mob. Under his direction, it largely becomes an expression of his personality, with his faults or his virtues. If he is indifferent, or listless, it will be lacking in spirit and sharpness of attack; if he is slipshod and lacking in conscientiousness, its work will be incorrect and ragged. But if he is full of enthusiasm and courage, exact in his knowledge of music, fastidious in every mechanical detail, if he is brimful of musical feeling, quick to apprehend the composer's purpose and to see possibilities of new and varied interpretations of the music in hand, the work of the chorus will rise to the same high plane of excellence.

2. The Traits of a Good Choir Director

In any choir, therefore, the leader is the key to the situation, and the choice should be made with the greatest care. It may be worth while to emphasise the traits that are needed to round out an ideal choir leader. Some of them are absolutely indispensable to any measure of success, others are desirable, but not essential.

a. A Man of Decision. The choir leader must needs be

a man of decision of character. No merely nice man, no inoffensive, negatively good fellow will do; he must be a leader among men by native impulse and instinct. He must be reasonably sure of his opinion regarding every phase of choir work. He is definitely responsible for the work of the choir, and the choir must accept his decision in musical matters as final, else there will be endless discussion, degenerating into wrangling and strife, and a helpless disorganisation fatal to all good work.

b. A Man of Intelligence and Discretion. The choir leader must be a man of intelligence and discretion. Second only to the minister in his influence on the impressiveness and effectiveness of the church service, he needs to be judicious in adapting the means he controls, in such a way as to produce the desired end. Dealing with the varied human nature gathered in his choir, the focus of all its social as well as its musical interest, he needs to be a strategist of no mean order, and a diplomatist full of resources, to get out of it the best results with the least possible friction and the largest possible enthusiasm.

The man who has not sounded the depths of the philosophy of the Widow Bedott's lamented mate, "We're all poor critturs!" is living in a sorry mist of illusion, and his thinking on any subject, from running a choir to planning world wide peace, will be faulty and untrustworthy.

In the first place, he needs to watch his own heart and prevent moral weeds from springing up and choking his better qualities and impulses. He does not like some of his singers,—they distress him by their very presence. Others he likes, but they have irritating ways. What a firm hand he must have on the throttle of his own nature to be kindly and impartial with them all.

Then he must know his singers individually, know not only their boiling points, but their exploding points. He

ought to discover the likes and dislikes of the members of the choir, even though he consistently ignores them in order always to avoid rousing sleeping dogs. A diplomatist seeking to preserve the peace of the world has a larger but not a more difficult task than the director of the average volunteer choir.

c. A Man of Energy and Spirit. The management of a choir calls for too much vivacity, alertness, and fertility of mind, to hope that a dullard should succeed. The director must be a "live wire," as the street phrase goes, from whom the current of enthusiasm goes tingling and inspiring through every member of the choir. Even quiet, sad, or depressing music must have vitality, not expressing passive dullness, but deep, thrilling emotions. The organist has a great deal of influence on the singing of the choir, but he, as well as the choir, is dependent on the choir director for insight and spirit.

d. A Man of Personality and Charm. The choir director should have personality and charm, ability to win as well as control his singers. Bright, witty, amusing ways of putting things will take the dreariness out of the necessary repetitions of passages for correction and for expression. He will mix with the people and learn their likes and dislikes, their wants and their needs. How can a man know the needs of a people with whom he does not mingle? He ought to know the several social and religious strata which compose his congregation in order that he may secure general co-operation and not ignorantly or thoughtlessly call attention to the various lines of cleavage which are usually the chief danger in the American voluntary church. This close touch with all phases of the church's life will help him to avoid many of the pitfalls which lie in his way in the conduct of the choir itself, and which often precipitate unnecessary contention and strife.

e. A Student of His Work. The director must be a student. There are new issues of music, new composers, new methods of work to be studied. He can never learn all about music as it relates itself to his church work. There are new books to be secured and read. There are new points of musical notation constantly coming up to be settled. The psychology of music calls for attention. The history of music in general and of church music in particular should be acquired. He should master the mechanical details of the organ. He will be greatly interested in the methods of prominent conductors of choirs, choral societies and orchestras. Above all, he will study his own work, and discover new ideas, new methods, new effects. He will avoid staleness of mind and ruttiness of method as he would sin.

f. A Man of Musical Capacity. There must be genuine musical talent in a director, if not genius. He must be susceptible to music, must have musical insight, must literally feel it in his bones, if he is to be a good judge of its value and of the impression it will make on the congregation. He must be sensitive to the delicate shadings and nuances possible in expressive music. He must have an emotional nature that comprehends the musical message of a composition. No amount of mechanical training will take the place of this congenital musical element.

g. He Must Have a Good Musical Education and Training. It is very important that the director shall have had a good musical education and training, not only in notation, but in ear, in voice, and in choral expression. At least, he should be superior to his singers. Lack of musical knowledge and insight, whether in mechanical detail or the larger interpretation, does grievous harm to the choir, leading to bad habits, misunderstandings, and utter inefficiency. New points are constantly coming up for

correction, new details of typography and composer's directions, where ignorance would utterly defeat the writer's purpose and neutralise the effect of the music upon the congregation. No choir director can know too much; he may know altogether too little. His ear should detect at once a false note struck either by the organ or by an individual singer, and correct it. It would be well if he could detect and correct misprints that will occur even in the best edited music.

h. A Good Teacher. Need it be said that he should be a good teacher, able to explain clearly what things are to be done and how? As far as the first reading of an anthem goes, the pedagogue is very much to the fore; afterwards the artist should be manifest, and finally the spiritual leader.

i. Understand Vocal Training. The choir director need not have a good voice, but should possess a knowledge of the different registers of the human voice and the best methods of producing good tone. To do this he will need keen and discriminating hearing with a nice sense of vocal quality. If the director has the necessary knowledge and skill to train his choir vocally, much better artistic results may be expected. He ought to know at least enough about the human voice to secure a good quality of tone out of his singers and to prevent his abuse of the voices entrusted to his direction.

j. He Must Have Some Literary Training. If he is to properly interpret the texts his choir is to sing, he must have enough literary training to understand them, to enter into their spirit, and to phrase them properly. This is particularly true of the hymns to be sung by choir and congregation. He will, at least, understand punctuation; else how can he phrase the music properly?

k. He Must Know the Hymnal. Need it be emphasised

that the choir director, who usually is also the responsible congregational precentor, should know his hymnal well in all its aspects? He should have a strong sense of literary and lyric values in hymns, and be keenly susceptible to their spiritual appeal. He cannot hope to teach his choir to render them intelligently and effectually without such a grasp of their meaning. He must be able to discriminate between what is simply good music and really good and useful congregational tunes, in order that his selection may be practicable.

l. He Must Be a Practical Man. The choir leader must be a practical man. He must have a definite religious and devotional aim: the inspiration and help of the listening or singing congregation. He must not be an artistic egoist, insisting that only the music that he personally enjoys and approves shall be rendered. He must not be a musical idealist with near-sighted vision only for the standard of music he has set up, but a practical worker, using music as a means to a higher end. He must study the intellectual and spiritual needs of his people. This will determine his choice of music, his selection of singers, his style of rendition and his relation to the pastor and congregation.

m. He Must Work With and Under the Pastor. The director should never forget that officially the pastor is his musical superior and should defer to his plans for the service. The minister is the strategist of the service. He may have little to do with the details, leaving these to the director, but the latter's business is to adapt his music to the pastor's plans, and further them to the full extent of its possibilities. Dr. Cleland B. McAfee, in a series of most admirable articles in "The Choir Leader," gives wise advice: "The best way to bring about unity in the order of worship is, of course, for the minister and the

choir leader to hold a conference every week, in which the next Sabbath's services are planned. That will enable the minister to meet what may prove to be the choir necessities of the week, and will enable the choir leader to meet the needs of the service from the minister's point of view. This conference has ordinarily been held, in my own ministry, very early in the week, when the themes of the following Sabbath had been determined. It was possible then to look over the available materials of music, and to see what was most fitting for the occasion. If a minister does not seek this conference, let the choir leader be sure to do it, and most ministers will welcome it. This would be a time also for the selection of the hymns, on which the leader and the minister ought to agree, not for rehearsal's sake only, but for the sake of making them harmonious with the rest of the service."

It may be wise to add that not only should the minister manage the choir director, but that the latter should also manage him. That is, where the minister is derelict in his musical duties, or is resourceless, or lacking in initiative, the director should crowd him a little into proper co-operation, or into helpful variations of the musical methods. This should be done suggestively, not dictatorially.

n. He Must Be a Man. After all, nothing counts in a choir leader with his choir so much as sheer manliness. Sincerity, straightforwardness, unswerving justice, consideration for others, conscientiousness in all phases of his work, will have the right of way as long as the world stands; and the choir leader who possesses these traits to any considerable extent may be sure of the respect and good-will, and hence the obedience, of his singers.

o. He May Be a Woman. The directorship is not a question of sex, but of directing capacity. There are many women choir leaders, who are giving most excellent

service, all over the land. The feminine susceptibility to music, the instinct for finesse of detail, the native and acquired social tact,—all are qualities in which they excel. They often have the masterfulness of men, less its brusqueness. In many churches, therefore, a woman of the right qualities may be more successful than a man.

p. He Must Be a Christian. Whatever else the choir leader may be, he must be a Christian. Only a spiritual man, who personally knows what devotion towards God is, can properly guide the musical expression of the worship of both choir and congregation. As well set a blind man to oversee the mural decorations of the church, as to expect a man who cannot pray, and who has no sense of the immediate presence of God in His temple, to lead the expression of the religious emotions of truly devout people. No, the music is not conventional and cannot be managed by conventional prescription. Better take an inferior leader with a devout mind than his musical superior without it.

3. The Work of the Choir Leader

The choir leader has no sinecure, if he does all he ought to do and does it well.

a. General Management of Choir Music. He has the responsibility for the general management of the church's music and must do all its planning in this line. He must know the needs of the various occasions that arise, whether the church year is strictly observed or not. The plans of the minister are to be learned and studied, in order that the choir's share of the program may be strictly in line with the forward movement of the church. This one point of nice adaptation to the general work of the congregation requires more careful thought than many leaders give to all their work.

b. The Selection of the Music. The selection of music to meet these recognised needs is no small task. Of course, the choir has its anthem books, choir journals, and octavos, but even these, rich as they may be, do not always furnish the exact number required for the pastor's program, or for the particular exigency of the situation. Then there must be search and examination of music until the appropriate number is found. Perhaps a new supply of music is needed, new books are to be provided, a suitable journal to be selected, a fresh supply of octavos to be chosen. In order to have the widest range of selection, he must know all the leading publishers of sacred music and the styles and grades of difficulty they represent. But all this means study of the situation and careful deliberation with the true purpose of church music clearly in view.

c. He Must Study the Capacity of His Singers. He ought to know the exact capacity of the several singers in his choir, unbiassed in his judgment by any personal likes or dislikes. It may be well to make excuses for testing privately the value of some voices regarding which there is an uncertainty, as the time of the choir should not be wasted on such rehearsals, nor the feelings of unsuccessful solo aspirants needlessly wounded.

d. He May Act as Social Secretary. In a volunteer choir whose members sing gratuitously, there may be need of a little more social recognition of the singers than is required in a paid choir. Kind words from the leader, inquiries after friends, sympathy in sorrow, congratulations over some happy event, a kindly jest, a merry remark, all have their value in binding the choir together.

e. He Must Build Up His Choir. Then the choir director must keep close watch on the musical people of his congregation. He must be a discoverer of talent and voice, however unpretentious or unheralded. He ought

to watch the children in the Sunday-school, for an occasional boy soprano or alto may be found who will be a valuable help in his choir, not to speak of the young women that have budding voices that need to be encouraged and developed, or of the boys whose voices are changing into something desirable for the chorus choir.

f. Activities Outside the Church. It is often possible to extend the range of his social activities to the outside world and to other churches. In many communities it would prove an inspiration to all the churches, if their several choirs occasionally united on some more ambitious program than any one choir would care to attempt. A fraternal feeling between the several choir leaders would make such an enterprise possible. Quite frequently there are other lines of work, such as the Y. M. C. A., Y. W. C. A., hospitals, etc., that may be helped in one way or another. In all these the individual choir leader must be the one to take the initiative.

REVIEW QUESTIONS

1. Who is the organising force in the choir?
2. Why is decision of character needful in a choir director?
3. Why must a choir director know human nature?
4. Why does he need energy and spirit?
5. Of what value is striking and pleasing personality?
6. What musical elements must the choir director possess?
7. How much knowledge of vocal training is essential?
8. What literary insight is needful?
9. Why should he be a practical man?
10. Why should he subordinate himself to the pastor?
11. Why is it needful for him to be blameless in character and a Christian?
12. What are the several lines of the choir director's work?
13. What are his social duties?
14. How may he extend his influence beyond his own church?

XXII

THE SELECTION OF MUSIC

Class Room Suggestions: It may be well to put on the blackboard a list of the reputable church music publishers of the country with some suggestions as to the average grade of difficulty of their issues. In some classes it may be wise to have sample anthem books, octavos, and choir journals, with which to illustrate their relative advantages and convenience.

No other of the choir director's many responsibilities is quite so far-reaching in its influence as the selection of the music to be rendered by the choir. On it depends the spirit with which the choir takes up its work in the rehearsal, and the measure not only of the artistic, but, what is more important, of the spiritual success that is to be achieved. It should be taken up with great seriousness and extreme care.

1. Preparing for the Selection of Music

The pastor and choir leader should outline a general schedule for six months or a year of the lines of work to be done. That does not mean the determining specific anthems for each Sunday service, but does mean the discussion of the general scope of the campaigns, whether evangelistic, devotional, or inspirational. It should include plans for cantatas, seasonal and general, and for concerts and other outside activities.

2. The Three Forms of Choir Music

The three sources of choir material are anthem books, octavos, and choir journals.

a. The Anthem Book. The anthem book has some advantages: it is easily cared for, being compact and easily handled and kept in order; if the music is properly selected and edited, there will be provision for all seasons and special emergencies as well as for the regular service.

The disadvantages are also obvious: the book is heavy and awkward to hold; the binding soon becomes shabby and broken and offensive to the eye; naturally the most attractive music it contains is sung first and the collection becomes increasingly stale and unattractive, so that when half of its contents are sung the rest has been rejected so often that, no matter what its intrinsic value, it no longer appeals.

b. The Octavo. The octavo has the merit of being light and easy to hold. If proper care is taken in selection there need be no undesirable material accumulated. The range of selection is extremely wide and the adaptation in style and grade and in thought and feeling can be secured to a minute degree. The range of authorship is much wider than in books and journals, and the music of many of the best composers can be secured only in this form.

The objections to the octavo are its expensiveness, the amount of time needed for examination and selection, and the difficulty in keeping the copies organized in an accessible way and in keeping them in order.

c. The Choir Journal. In recent years the choir journal has been widely introduced. Its attractive feature is that it brings a monthly budget of new music, regularly creating a fresh interest in the work of the choir, carefully selected in quality and practicability, with provision for all seasonal and other recurring needs. It shares with the octavos the advantages of being light and easy to hold, while reducing the difficulty of caring for the fugitive

material. It is much cheaper than the octavo and slightly cheaper than the book.

On the other hand, it has not the wide range of selection offered by the octavo, but shares to a lesser degree the difficulty in keeping the issues in order. This is obviated in part by the use of monthly cases provided by the publishers, or by the use of binders, which, of course, gradually introduce the weight and awkwardness of books.

3. The Method of Selection

It will be seen that this work should not be done in haste. For the director to sit in a music store and look over twenty-five pieces of music in as many minutes, and to select what is to be sung for weeks to come, is a wasteful economy of time. Account of too many things is to be taken that the selection should be wisely dispatched in such haste. It may be well to consult with the pastor and the organist and to spend a whole evening playing and talking over the samples that have been secured. Such a meeting may be a regular monthly one, the selection to be made at least two months before the anthems are actually to be used.

4. Important Factors in Selection

a. The Texts of Anthems. There is frequently little attention paid to the words to which anthems are set. Directors are satisfied if the general impression is religious or even near-religious. Such an attitude is unfortunate. The text is really the main thing in an anthem or choir number, for it furnishes the message to be conveyed.[1] Sir Joseph Barnby called the anthem "a kind

[1] "Choir music cannot perform its mission unless the greatest care is exercised about the texts that are chosen. The indiscrim-

of musical sermon." If this be so, it must convey definitely religious ideas and feelings. It should express worship, of course, but may also supply inspiration, exhortation, and even instruction. Just what reaction an anthem can produce will be clearly indicated by its text. The anthem in a missionary service should have a missionary text, in a service rallying the church forces for some specific campaign, a hortatory text, and so on. In the worship section of the general service, texts of praise and adoration of God alone are in place. Instructional, inspirational, and hortatory anthem texts have their place in the anthem before the sermon.

b. Its Adaptation to Ability of Choir. It must not be too difficult. In choosing the music it is important that the capacity of the choir should be considered. To insist that an untrained choir shall sing difficult or scholastic music is worse than useless. They cannot render it accurately; they cannot sing it sincerely and spontaneously. There will be a loss of morale and courage among the singers, eventuating in the disintegration of the choir.

Do not despise easy music. It is in the easier numbers that the larger opportunity for fine expressional work is offered. The choir will sing the easier music more spontaneously and with more varied expression, because its attention is not monopolised by difficult progressions.

A choir may have some excellent readers and singers, but the body of them may be very slow to take up anything elaborate or difficult. Here the general average must rule. An easy anthem by Ashford, Scott, or Stults, sung with the consciousness of full mastery, is worth, for

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inate use of any text that has a churchly flavour, or even of texts that are only commended by the sweet or stately music that is adapted to them, is very objectionable."—Waldo S. Pratt in "Parish Problems."

devotional purposes, a dozen full anthems by Smart, Stainer, or Shelley wretchedly bungled and butchered.

It must not be alien to the feelings of the choir. There can be no sincerity or spontaneity in the singing of the choir, if the music is alien to their feelings and taste.[2]

If it is cheap and tawdry, a band of cultivated singers can put no enthusiasm into its rendition. If it is heavy with recondite harmonies or complicated with studied polyphony, the less cultivated choir may struggle through it, but there will be no genuine and contagious feeling in their singing.

In the matter of grade of difficulty, the criterion of selection, as far as the choir is concerned, must be the ability to learn to sing it spontaneously, in the time for rehearsal that is available. For the sake of the training in musical appreciation of both choir and congregation, a more difficult number may be learned by frequent rehearsal. But the singers will not sing effectually what they themselves do not appreciate.

The incidental solos found in anthems must be considered in the light of the solo talent of the choir. Many an anthem, otherwise well sung, is discounted by the harsh, unmelodious, strained singing of its solos. As some solo voices are distinctly antipathetic, duets are not always effective.

Perhaps no mistake is more frequently made than to ask a quartet choir to sing a distinctly chorus anthem. The

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[2] "Great care should be taken to distinguish between the different kinds of choir music, so that the mental attitude of the singers shall be adapted to what they are doing. No pains can be too great to secure a delicate adjustment of anthems and sentences to the parts of the service next to them; for half the effectiveness of an exercise of public worship is due to its full union and harmony with its fellows."—Waldo S. Pratt in "Parish Problems."

result is always pitifully inadequate, much like playing Wagner's "Pilgrim's Chorus" on the mandolin. Usually the registration of the organist fits the music and submerges the poor soloists who are trying to play the rôle of a full chorus, and accentuates their inadequacy.

Of course, the contrary mistake can also be made, for many a beautiful quartet selection, requiring delicacy of interpretation in the individual voices, would be ruined by the usually heavy treatment of a chorus choir.

c. Its Adaptation to the Needs of the Congregation. The capacity of the congregation to understand music is another important consideration. To sing an anthem by Danks to a highly cultivated audience, accustomed to hear the most artistic music in the world in the concert room, would be as foolish as to render a Bach Passion cantata to a rural congregation of few musical privileges. In a paper read before a church congress, Sir Joseph Barnby maintained "that the music of every church must be such as the congregation can appreciate—that in fact the musical ability of the church must be the standard of selection."

It is not merely a question of grade of difficulty, but one of the modes of thought due to different education. A thoroughly popular American congregation will enjoy emphatic rhythms that would be offensive to another congregation of perhaps the same general intelligence, made up largely of German or English immigrants accustomed to a more sedate and conventional style of church music.

The type of piety has also much to do with it; a stirring, aggressive, emotional Methodist congregation demands an entirely different style from that in use in its neighbouring equally pious but more staid and decorous Lutheran church.

The temporary moods of the congregation should also

be studied and an effort made to give them appropriate expression or needed treatment. In times of prosperity the anthems should breathe a spirit of thanksgiving and praise; when an unusual spiritual interest pervades the people, care should be taken to have texts making much of Jesus Christ and the soul's relations with Him; if a missionary enthusiasm is moving the leaders of the church, anthems sympathising with this aggressive attitude should be selected; should there be an unusual amount of affliction and sorrow in the congregation, something expressive of the human need of divine help, or some of the comforting promises that console and cheer, will be appreciated.

It must always be remembered that in the singing of its set music the choir is the representative of the church. As such representative, or mouthpiece, of the assembled people, it ought to express what the congregation desires to have expressed or the representative character is lost. The impulse that leads musical authorities to cultivate a class of music above the comprehension and sympathy of the congregation as a whole, is born of the same motive that led to the conducting of the church service in Latin, and is equally wide of the purpose.

d. Its Adaptation to the Several Services. The nature of the several services must be taken into account in the selection of their music. The stated morning service will call for a more dignified style of music than the more popular evening service. A series of evangelistic Sunday evening services will call for even a more popular, that is, rhythmical and emotional, sort of music.

The selection should not be too rigidly scheduled far in advance. There may be omitted or unsuccessful rehearsals due to illness or bad weather or careless attendance. Changes in the pastor's plans will occur that will affect the choice of the music. There is need of freedom to adapt

the music to unexpected needs, and hence opportunity for changes of plans should be left. It may be a High School Baccalaureate sermon, a temperance or law-enforcement meeting, a foreign or home mission address by a visiting secretary, a patriotic or municipal address before some visiting society, a church convention, an annual conference, or a meeting of the presbytery or classis, or a council of churches with special evening services, or a score of other occasions where the choir is expected to contribute to the general interest. Many of them are scheduled well in advance, but others come up so suddenly that appropriate music cannot be secured on the spur of the moment. Reserve material already provided will save the day.

There are certain recurring seasonable needs in every church and they ought to be provided for long in advance. To wait with the selection of Christmas music until the second week in December is criminal negligence in any case, but particularly so where the mails are the one means of securing samples and chosen music. Samples should be ordered in good time, a selection made, and the final order promptly given, and then there will be plenty of time to rehearse properly. Where the church year is strictly observed, the selection of music is somewhat simplified, but even in this case foresight and promptness will prove all-important.

e. Other Important Considerations. There are several other important considerations that should be borne in mind in the selection of the music of the choir.

The purpose of the anthem is to make a religious impression, to express and stimulate religious feelings. No other purpose or motive should be considered for one moment. The acid test of any anthem must ever be, what religious stimulus will it exert upon the mind and heart of the hearer? No matter how technically interesting, how

artistically pleasing, what opportunity for vocal or instrumental display it provides, an anthem that does not promise to produce a distinctly religious effect upon the hearer by its text, and by the musical expression of it, should be rejected forthwith.

In this connection it should be emphasised that in the choice of anthems there should be no narrowness of standard and no egotistical emphasis of personal likes and dislikes.

It has been suggested that the pastor should be asked to join in the selection of the choir music. The anthem and other music of the choir should not only harmonise in text and spirit with the rest of the service, but produce the exact nervous, emotional, religious effects needed at the exact time when they are rendered. The music must take up the impression already produced and make progress in the evolution of the service towards the succeeding item of the schedule.

If the pastor is aggressively evangelistic, seeking to increase his congregation by attracting unchurched people, and winning them to a religious life, a more emotional and rhythmical style of music must prevail. If special services are in view, evangelistic anthems, Gospel songs and men's quartets will be sought. On the other hand, the pastor who emphasises the divine injunction, " feed my sheep," and looks after those already in the church and its families, will prefer a quieter, more contemplative line of anthems.

Artistic value is by no means to be ignored. In providing for musically cultivated congregations, it is a very important factor. But it should not be considered for its own sake, but for the sake of the religious impression it makes upon the congregation.

The ends of art and the ends of worship make a diffi-

cult team to drive. It usually happens that the former takes the bit between its teeth and runs away with the service.[3] The elder Carl Engel, in his "Reflections on Church Music," issued in 1856, stated the case very clearly: "It must not be forgotten that what is the best music in the church, is not always that which is the best, merely musically considered, but rather that which best promotes the chief object of divine worship."

5. Avoiding the Purchase of New Music

a. Inventory and Organisation of Music in Hand. If the director will look through the stores of music already in the choir's possession, as has already been suggested, he may find a good deal of music, either unused or long since forgotten, that will suit his present purposes. That will ease the severe pressure on his none too ample budget. A filing case and perhaps a bookcase, should be an inevitable part of the choir's furniture. The octavos or choir journals should have a strong manilla case for each issue with a place on the back giving title and name of composer. Space should be allowed for the dates when the anthem has been sung. These individual cases may be purchased of various sizes. A sectional bookcase of the right dimensions may be used as a place of storage.

b. Repeating Anthems. In many choirs it would raise the average quality of their work if they would repeat an anthem occasionally. It should not be done too often, else the choir will lay itself open to the charge of laziness. But when requests for the repetition of an anthem come in, or when an anthem aptly fits into some service that the

[3] "The radical difference between music outside the church, and music inside the church is that the one is 'art for art's sake,' while the other is art applied to the furtherance of Christian worship."—Waldo S. Pratt in "Parish Problems."

pastor and director are building, there should be no hesitation in repeating. It will call for a fresh rehearsal, of course, but the choir will likely sing it better than they did the first time.

6. Choosing the Music to be Sung

So much has been said incidentally on this point that only a few considerations need to be urged here.

a. It Must Be Appropriate to the Occasion. The occasion is a complex made up of the spirit of the service, the message it is to convey, its general or special character, the responsive capacity of the congregation, and the ability of the choir to render it effectively.

b. Fitness for the Particular Place in the Service. It is not only a question of its general appropriateness for a particular service, but of its minute fitness for the special place where it is sung. Dr. Waldo S. Pratt, in his "Musical Ministries," well says: "None of these should be placed at any point in the service without careful consideration of its fitness and effectiveness in connection with what precedes and follows it. What may be most valuable as a climax of several acts of prayer and praise, when the feelings of the people have been stirred into enthusiasm, may be totally inapt and useless as an introductory exercise. The elaborate anthems often placed in the forefront of a service, being in no sense preparatory, but rather confirmatory or completive, naturally degenerate into the 'show-pieces' that they are vulgarly supposed to be. All such pieces should be imbedded in the body of the service, where the connection with the acts of congregational prayer and praise may be obvious."

c. Singing Favourite Hymns. In general, the writer does not believe in hymns being sung by the choir, except

as the texts of anthems and solos. The congregational hymn is the inalienable property of the congregation. But there are some hymns with quite emotional tunes that can be made more effective by the choir than by the congregation. It is really astonishing how much can be made of them by giving special attention to expression growing out of the meaning of the text. Take, for example, "Abide with Me" (Eventide); there is so much variety of feeling in the different verses, and the music lends itself to such varied treatment, that it will well repay careful and minute study and a very thorough rehearsal. The same may be said of "Rock of Ages" (Toplady), "I Heard the Voice of Jesus Say" (Vox Dilecti), "My Faith Looks Up to Thee" (Olivet), "O Sacred Head, Now Wounded" (Munich), and many others among the standard tunes, and "I Need Thee Every Hour," "Safe in the Arms of Jesus," "Day is Dying in the West," and many others of the Gospel songs. This study of expression in standard hymn tunes and Gospel songs has one great incidental value: the choir singers know the music fairly well, as far as the notes themselves are concerned; they need not, therefore, glue their eyes on the printed pages, but can give their major attention to the director.

d. Selections for the Communion Service. While we have no criticism for those who prefer a silent communion service, broken only by the minister's solemn words of introduction to each of its sections, or by his reciting appropriate texts, we do believe the routine may at least occasionally be broken by the singing by the choir of appropriate hymns or sentences. These should be rendered very softly and should be varied in character. To always sing "Rock of Ages, Cleft for Me" and "Alas, and Did My Saviour Bleed" is a sign of mental barrenness or lack of thoughtful preparation for the supreme act of devotion

in the Protestant church. Such hymns as "Love Divine, All Loves Excelling," "Jesus, Saviour, Pilot Me," "Just as I Am," "O Love, That Wilt Not Let Me Go," are entirely fitting, as much so as "Bread of Heaven, on Thee We Feed," "Till He Come, Oh, Let the Words," "There is a Fountain Filled with Blood," or "In the Cross of Christ I Glory."

The choir may co-operate with the pastor in varying the character of the communion service from time to time. To stereotype the service simply as a reverent, solemn, somewhat depressing ceremony is to miss its possibilities. It may be sad and tender in its sympathy with the mental and spiritual sufferings of Christ, or it may be solemnly joyous or even triumphant in spirit over His accomplished task of salvation. Again there may be a poignant consciousness of sin ending in the joyous conviction of sins forgiven. Many other aspects of the service will occur to a pastor who has the open vision.

REVIEW QUESTIONS

1. What consultation should precede the purchase of new music?
2. In what three forms may choir music be secured?
3. State the advantages and disadvantages of each.
4. How should it be selected?
5. State five important factors in selection.
6. Why are texts important?
7. In what respects should the music be adapted to the choir?
8. What considerations must be observed regarding the congregation?
9. How does the nature of the several services condition the selection?
10. What other factors enter into the selection?
11. How may the purchase of new music often be avoided?
12. What considerations obtain in selecting the music to be sung?
13. How can the choir utilise favourite hymns and Gospel songs?
14. What lines of variety in the selection of music for communion services may be pursued?

XXIII

THE CHOIR REHEARSAL

Class Room Suggestions: Make arrangements with three or four of the most competent choir directors in the community to permit the members of the class, either individually or collectively, to attend their rehearsals; insist on such visits and make reports obligatory.

1. Preparation for the Rehearsal

Having considered the personnel of the choir and its organisation, let us now take up its varied activities. There is no more important phase of its work than its rehearsal.

a. Place of Rehearsal. Usually this should be held in the church, although there may be good reasons for holding it elsewhere. If a small room is available in the church edifice, it may be furnished with a heater, chairs, and a piano, for rehearsals in cold weather when it is difficult to heat the choir loft. It is a crime to ask a choir to sing in a cold room, where every breath taken in singing throws cold air upon the excited and susceptible air passages in head and throat. How often the Sunday's work is nearly ruined by the illness of important singers who caught cold at choir rehearsal. If the church cannot be properly heated, the choir had better meet in a private home. Rehearsal at private homes has some social advantages that are valuable. The gathering is less official and more personal, and there is greater social freedom, but discipline will be more difficult to sustain. It may be well to have a portable organ for this purpose, as pianos are not always available or in tune.

b. Time of Rehearsal. The time of rehearsal should be Saturday evening or Friday evening, or possibly Saturday late afternoon, according to the convenience of the singers. The time elapsing between the rehearsal and the services should be as short as possible in order that the impressions of the music should be as fresh as possible. Once settled upon, it should be unalterably fixed, except in the case of a Tokio earthquake or a Dayton flood.

c. Attendance at Rehearsal and Service. There must be a full attendance at rehearsals. It need not be emphasised that singers who do not practise cannot sing confidently and spontaneously, no matter how well they read. One of the director's chief tasks is to get his singers out to practice. Sense of duty must be developed by private and public admonition. Just an exercise of sheer will force, a setness of attitude that the choir members must come, is often a means of bringing them out. In critical cases the telephone will be a great help.

Leading voices in the several parts should be impressed that their presence is essential at rehearsals and service.

Where failure of singers to be present at the rehearsals is common, it is a good rule never to sing an anthem that has not been practised at enough rehearsals to give every singer a chance of becoming at least more or less familiar with it. To do this, you may need to have four or five numbers in progress of rehearsal all the time, but it is worth while. There is no doubt that with the average volunteer choirs four or five short rehearsals on an anthem will get more spontaneity into the singing of it than one long one.

d. The Instrument Used at Rehearsals. As most rehearsals are held in the church, the organ will be the logical instrument to use. As the choir sings with it on Sunday the singers will be accustomed to that support, and

the organist can try out his proposed registration of stops and the appropriate use of the Swell pedal. But the organ, like charity, covers a multitude of choral sins and does not convey to the singers the rhythmical suggestion and urge that are often needed. For the purpose of rehearsal the piano is a much more efficient instrument. The tone not being sustained, the director is able to get the quality of the tone, as well as the false notes sung by the voices under him. In animated rhythmical numbers the piano is more suggestive of the proper accents and time. A dragging, listless choir should practice with the piano.

e. The Director's Code of Signals. A definite code of signals is very desirable. A *cres.* or *dim.*, a *rit.* or *accel.*, will call for no words; the proper signal suffices. The same is true of *sf.*, *stac.*, *sost.*, and *a tempo*. The code should not be too extensive. There should be too few rather than too many signals. It should be formally taught and practiced, first by word of mouth, then in actual practice, until its use becomes a matter of instinct with both leader and choir.

The code must be formed by each director to suit himself and his choir. Only a few suggestions are in order here. The extent of the sweep of the right hand will express the gradations of force from *pp* to *ff*. Smooth, quiet beating will express *legato* or *gracioso*. Sharp, snappy beating will signify *stac.* attack. The closed fist will indicate *sf.* or force marks. The open, repellent hand will signify *dim.* where a quick change is desired. Spread fingers with a shaking of the hand will express *dim.* even more forcibly. The hand pointing down with strong motion will express sudden *cres.* *Largando* will call for wide gestures and broad open hand. The half-closed hand, fingers pointing downward with short, sharp beats,

will express a dainty *stacc.* The opening and closing hand will control a swell.

These signals may well be transferred to the left hand and made more elaborate and clear.

It may be that a standardised code has been accepted in the community, under the direction of some leading conductor; if so, it will be easier for the singers to use it with such additions as the work and the individuality of the director may demand.

A metronome should not be used except under special circumstances. It is too mechanical, too soulless, too rigid.

f. Music Prepared by Director and Organist. Of course, the selections to be practiced are already made and both leader and organist have them well in hand. The difficult places in each of the several parts have been noted and the exact measures that need to be rehearsed over and over again exactly determined, so that no time may be wasted in singing over measures that are easy. If there are solos, the persons who are to sing them have been selected, and, if they do not read music well, have been notified of their appointment in order that they may be prepared with their part.

g. Distribution of Music. The librarian should come early enough to distribute the music to be used, on the seats or racks of the singers, in the order they are to be called up by the director. Of course, the librarian will have been informed of the director's plans.

h. The Use of the Baton. There are some modest directors who shrink from the use of a *baton* in directing, because they feel it would be an assumption of professional status out of keeping with their modest amateur pretensions. The *baton* is a very useful little instrument. The sharp rap of the stick will override the general

babble of voices at the beginning of the practice, or after a pause, much more promptly than the director's voice, and with indefinitely more dignity. Order can be kept in the choir with much less friction. Is there carelessness, or inattention, or talking, the stick, with its rapping, can scold with less danger of giving offense than the director's voice. The regular click of the *baton* will often give a sense of time and of rhythm, and correct an irregularity, or confusion, that cannot be done in any other way. If the singing of the choir is to be stopped suddenly for any reason, the tap of the *baton* will be effective. The *baton* is an emblem of authority, like the sceptre of a monarch. If the director is unusually modest, he need not secure a rosewood or mahogany article—any stick will do!

i. The Beating of the Time. The director should make a careful study of beating the time. It may be a great help or a distinctly confusing hindrance. His beating of time and other signals should be absolutely clear to the choir. A good many leaders make a lot of unmeaning gesticulations that not only have no value in themselves, but actually submerge the few that have. The right hand should be used to beat the time, down, left, right, up or down, left, up, etc., as the case may be. Where the rhythm is involved, the beats may be divided, giving two strokes to each beat. But this should be done only in certain involved phrases, not as a general rule. The left hand may indicate the force by a series of signals which should be thoroughly worked out by the director and clearly understood by the choir.

j. The Seating of Singers. The placing of the choir is usually settled by persons who are not competent to render an opinion—the building committee and the architect. Instead of giving ample room for a chorus, we have a small

space adapted only for a quartet choir, or a narrow space clear across the church for a single row of singers. The choir should be seated between the pulpit and the organ as compactly as possible, on the sides of a bowl-shaped space, not too steep, creating with the organ a complete musical unit. In one church, with which the writer is familiar, the choir and organ are back of the pulpit and compact enough, but twenty feet above the preacher! The one or the other side of the preacher is often utilised with good results.

While it is not essential, in general, it is better to have the sopranos and tenors to the left of the leader, and the altos and basses to the right. Where the men are few, they may be put in front and so help the balance of parts. The rule having been made, let it be inflexibly adhered to, as avoiding waste of time in discussion and readjustment. If the chorus is well organised, the firsts and seconds in each part should sit separately, so that in case of passages for men's and women's voices they may be sung without stopping a moment for reorganisation.

As far as possible, every member of the choir should have his exclusive seat, which should be changed only for substantial reasons. If a singer is seated next to some one with whom he is not intimate, so much the better—there will be less talking. The director knows just where each of his singers is to be found. All these contribute to undistracted, undisturbed attention to the work in hand.

k. Opening the Rehearsal with Prayer. It is not usual to begin a rehearsal with prayer, but, if it be devout and genuine, it ought to be a great help in securing the right spiritual purpose in the choir. When political conventions open their sessions with prayer, why not a choir? The evil spirit of secularity, which does so much to rob choirs of their practical efficiency, would be banished by such a recognition of the religious purpose of the evening's work.

But it is better not to have any prayer, if it is purely mechanical and perfunctory. Yet, if the choir itself is not spiritually minded, the pastor may attend in person and by his own opening prayer kindle the lacking spiritual interest.

l. Beginning on Time. The ideal rehearsal begins promptly on time. No matter what singers are absent, no matter if the organist is absent, begin on time. If no substitute organist is at hand, sing without an instrument. It is excellent training. In a short time you will have little trouble with tardiness, and much valuable time will be saved.

m. The Length of the Rehearsal. If the choir attends strictly to business and wastes no time, if the selections are practicable ones within the capacity of the choir, it ought to be able to master one new anthem, put the finishing touches on two others previously rehearsed, prepare the responses and practice the hymns, in a session of an hour and a half. In preparing music for special occasions, more time may be used.

Rehearsal for an hour should not be interrupted. In passing from one anthem to another, only a *minimum* of time should be lost, lest momentum and concentration be dissipated. Then a short intermission of five minutes may be allowed to rest the voices preparatory for the additional thirty minutes of rehearsal. This intermission may occur, of course, at any time when the voices show signs of fatigue. Do not lose momentum; fill the time with business or with discussions of the work to be done.

n. The Rehearsal a Time of Work. The time that can be given to choir practice is so limited that its every moment should be efficiently employed; not a single second should be lost. The music being already selected and in the singers' hands not a moment should be spent in talking

of what should be sung. The organist should not be allowed to waste the time of the choir playing "stunts." In no case should soloists be permitted to take up time practicing their parts; that should be done before or after rehearsal, or at home. The director should confine his remarks specifically to the work in hand and take only time enough to make his directions clear. Everything should be business, every atom of energy being concentrated upon the accomplishment of the task in hand.

o. Extra Rehearsals. (1) When extra rehearsals are needful, why not appoint some other hour during the day instead of asking a sacrifice of a whole evening? From five to half-past six or from six to half-past seven, or three-quarters of an hour at noon at the Y. M. C. A. or some studio, or other central point, might be much more convenient to many members of the choir.

(2) Instead of asking the whole choir to attend, why not have a special rehearsal for the less trained and deficient singers (it may be personal as well as collective), to study the particular passages they find difficult.

(3) Take special pains to make these extra rehearsals unusually interesting, spirited and efficient. If a private home is open and a hospitable light refreshment is offered, a quarter of an hour of social life will be time well spent.

2. The Training Section of the Rehearsal

There should be on the part of both the director and the choir a conscious ambition to improve and to excel in their work. No better stimulus can be found.

A choir can be improved in three ways: (1) By replacing poor voices with good ones. (2) By training the singers already in the choir. (3) By securing more accurate and dependable note reading.

Soloists of practical efficiency, if not of consummate artistry, may be developed out of voices now only heard in the chorus. Ability to sing second soprano or second tenor may be brought out by a little training, preparing the way for women's and men's quartets or choruses. Greater skill in varied expression and a more spontaneous style are merely a matter of more practice directed more intelligently.

a. Breath Control. In breath control there are three important elements: deep breathing, control of expiration in time and force, and taking breath at the proper places.

To secure the first two the breathing muscles of the sides and back must be developed and strengthened. A two-minute exercise in merely breathing deeply and allowing the air to escape as slowly as possible without singing will do good service. This should be done to illustrate how the singers can help the development of their lungs by silent breathing exercises at odd moments. Indeed, unless they do this, the few minutes per week will have little value. Then five minutes may be given to breathing with the voice sounding the normal G, again calling for deep breathing and the slowest possible expiration of breath. The scale may then be sung, with a single breath. Then there may be the singing of an easy hymn tune with as few breaths as possible, using the vowel "ah," not the hymn. In the practice of the music there may be occasionally a request to sing a whole phrase or even a passage with a single breath. There may be some calisthenic exercises devoted exclusively to the enlargement of the chest, to be practised every day.

The singer punctuates his music by the pauses he makes to draw breath. This drawing of breath must be done at the end of the phrases, not in the middle of them, else the musical meaning is disturbed. Where the phrase is a long

one, a comma, so to speak, may be inserted at the end of one of its subsections by stealing a partial inhalation.

Karleton Hackett, in "The Etude," lays down a principle in taking breath that should be remembered. "No matter how well developed the breathing apparatus may be, a certain amount of time is required for a proper inhalation. Therefore, this required time must be allowed for, and in some way that will not disturb the rhythm of the music. In songs there will be phrase after phrase in which the notes are continuous with no rests between; and yet the singer must somewhere take breath. What is the rule? You must take your breathing time from the last note of the phrase you are ending. In the rhythm of the music it makes no difference whether you hold the final note its full value or not; but if you do not attack the next note exactly on the beat the rhythm accent will be destroyed."

The breathing not only punctuates the text, but brings out the phrasing in the music.

Prof. Herm. von Berge, in the editorial columns of the "Choir Leader," puts the matter clearly. "To breathe at the wrong place is a very disturbing thing, yet it is very commonly done. There are ever so many singers in our choirs who would not hesitate about taking a breath in the very heart of a word and right in between its syllables, something they would never think of doing when they speak. Yet, in singing, the King's English is chopped up any old way, and one constantly hears such mutilations as, for instance, "Jesus, Lov- (breath) ver of My Soul." To take breath so carelessly makes much of the singing utterly without sense.

"Correct phrasing must be a matter of individual effort above all. The soloist should give particular attention to it. In studying a solo, it may be well to mark all the

breathing places with great care and then observe them rigidly. If the singer as yet lacks the experience to mark his copy, the choir leader ought to do it for him when assigning the solo.

"Not only the soloist, but the whole choir, needs to observe the right breathing places. It may sometimes be necessary for him to mark the copies for correct phrasing carefully before rehearsing the number. An experienced director can indicate the little breathing pauses by the way he leads, if the choir is trained to watch for these indications."

b. Voice Training. Another equally important line of training is the production of a good tone. Purity of tone, exactness of pitch steadily held, are of prime importance. The nerves of the larynx must be strengthened so as to grip the pitch firmly and hold it steadily without a waver. Where this is absent there may be an unconscious tremolo, or a minute sagging of the pitch differing in degree in the several voices, and so producing a roughness and uncertainty of pitch that is distressing. The tone is also spoiled by wrong methods of singing that affect the overtones, eliminating the lower ones and so sharpening the voice.

The choir director, therefore, should make one of his chief and preliminary objectives the securing of good, pure tone from his choir, using sustained detached chords, simple hymn tunes, or easy familiar anthems in order to focus attention on the quality and sustained perfect pitch of the tone.

Occasionally choirs are heard where strident, forced tones are extremely distressing. The leader of such a choir ought to stop and listen and realise its shortcomings in quality of tone and then proceed to correct them as far as that can be done. Likely there are individual voices

that need to be either trained or eliminated, as the case may be.

If the director does not understand voice training, it might be wise to incite the choir to invite some competent trainer to meet with them for a dozen lessons and provide for his fee by voluntary subscription.[1]

Another line of training is to increase the flexibility of the voices by singing rapid exercises, beginning slowly and increasing the speed as fast as they are sung accurately and smoothly. The regular scale may be used for this purpose, using the syllable "ah" and the scales of C and D, so as to keep within the common range of all the voices. Passages from the "Messiah" may be written on a blackboard and sung until the normal *tempo* for them is secured in a smooth and accurate way.

No better training for both voice and ear can be found than the singing of the chromatic scale. It should be sung slowly at first, taking great pains that it be sung correctly from note to note.

c. The Blending of Voices. Special attention should be given by the director to the perfect blending of the voices of his singers. They should be each admonished to listen to the singing of the rest and to make a conscious effort to be absolutely true in pitch and in quality of tone. In chords that are held, the choir should sustain the tone without wavering, imitating the steadiness of the tone of the organ. Indeed, this "organ tone" is indispensable to the best singing.

There should be special exercises to attain this perfect unity of pitch and of quality of tone. Chords can be writ-

[1] "Collective Voice Training," by D. A. Clippinger, J. S. Fearis & Brother, Chicago, publishers, is an excellent book on this subject.

ten on the blackboard (an indispensable article of furniture in the rehearsal) and sung by the choir, for a whole breath without accompaniment. Each voice must be in perfect tune, without wavering. Of course, there must be absolute unanimity in the instant passing from one chord to another.

All this must be done with the alert co-operation of the choir members in listening intently and controlling their voices. The final quality of this blending is reached in spontaneous ease and emotional driving force, due to the unification of all the singers in feeling and will.

It cannot be emphasised too much that a choir should sing as a unit and not as a lot of individuals. Are the syllables started as one voice, are the consonants sounded together, are the rests observed alike? Are the variations of *tempo* and force perfectly observed together?

It is not easy for a choir leader to be sure about this while the individual members of the choir are right around him. A good way to study this problem, wherever it is a problem, is to have the choir sing while the choir leader stands at the back of the church.

A good rule is to finish the practice on an anthem by singing it in this way. The choir leader who does this for the first time will be surprised how different the work of the choir seems from what he had supposed.

d. Special Difficulties in Blending. Huskiness will prevent pure tone, hence defeat good blending. Sometimes taking a small drink of cold water, drawing the blood from the larynx to the esophagus and stomach will allay it. When due to a cold, the singer should be excused for his own sake as well as that of the music.

Huskiness is often imaginary, or it may be induced by nervous depression due to worry or anxiety. These may bring an excessive salivation, or dryness of the throat, or

a contraction of the muscles of the throat, which will produce actual huskiness. Calmness of mind, and a good grip on one's nerves, are the best cure for most huskiness.

There can be no blending where *portamento* is allowed, for the singers cannot slide together from one tone to another. It is only allowable to soloists in cases of extreme hysterical passion, and should be rooted out of a choir without relenting.

The tremolo is even more common, and, if it were possible, more vulgar and offensive to good taste. Singers who have this tremolo disease have no business in a choir; there can be no perfect blending of the voices where it is allowed.

The objections to continuous *vibrato* are: (1) It is a pretense of emotion that does not exist, a sheer hypocrisy; (2) it prevents proper blending of voices in quartet or chorus work; (3) it spoils the singer's ear for true pitch; (4) it sooner or later ruins the voice, the laryngeal nerves losing their power to steadily hold the chords to any given pitch.

e. Special Forms of Singing. Good unison singing has its own difficulties. The tune is more easily learned, but the difficulty is in getting good team work. There must be the melting together of the many voices into one voice; the attack of every tone must be absolutely at the same instant; each note must be held for its exact length of time and dropped at the same instant; expression must be observed by every singer to the same degree; the enunciation of the syllables, the attack and dropping of every vocable must be perfectly together. It is not as hard as it sounds, but it does take practice and very careful painstaking practice at that.

In recent choir music there are frequently humming vocal accompaniments. The effects are sometimes similar

to those secured in an orchestra by muting the strings. There should be little or no breath pressure and no constriction of the throat. The "hum" should be sung with the lips almost apart. The tone should be steady and pure and musical. A limited range of dynamic effects can be produced, but usually the humming is *piano* and *pianissimo*.

REVIEW QUESTIONS

1. Where should the choir rehearsal be held?
2. What is the best time for holding rehearsals?
3. How shall full attendance be secured?
4. What is the most efficient instrument for rehearsal?
5. Why is a code of signals important?
6. Suggest a simple code for the director's use.
7. What preliminary work should be done by director and organist?
8. Why is a *baton* desirable?
9. How should the time of various measures be beaten?
10. Where should the choir be placed?
11. How should the several parts be seated?
12. Should the rehearsal be opened with prayer?
13. How long should the rehearsal be continued?
14. When should extra rehearsals be held?
15. How can a choir be improved?
16. What three important elements are there in breath control?
17. What exercise may be used to secure deep breathing?
18. How does proper breathing affect the text? How the music?
19. What voice training is practicable in a choir?
20. How can good voice blending be secured?
21. What special difficulties are met in developing good voice blending?
22. How does the tremolo habit ruin a voice?
23. What is essential to good unison singing?
24. How secure good humming?

XXIV

THE CHOIR REHEARSAL (Concluded)

f. Enunciation. The mumbling of some choirs is an aggravation to intelligent listeners who realise that there is no excuse for music in church except as an accompaniment for religious ideas. What would be the fate of the preacher who, because of poor articulation, failed to make himself understood? The same sort of vacancy should occur in the case of a choir director who through carelessness or lack of intelligence allows his choir to scamp the words.

It is fully granted that it is more difficult to enunciate clearly when singing than when speaking, but for that very reason there should be the conscious and determined effort to bring out the meaning of the words that are sung. Music is religious only where it is associated with religious words; when those religious words cannot be understood the music becomes unreligious.

Instead of the enunciation being clear, and the articulation distinct, there are gaps in the middle of a word and an absurd running together of syllables of different words. "A gracious, swilling guest" for "a gracious, willing guest," "Those contrite tarts," "Come for tea, my people," "Upp, pup, ye heirs of glory," are some of the crimes in articulation that would raise a smile, if they were not so serious.

Indistinct pronunciation is due to bad automatic action of the lips and tongue. Good automatic action must be

substituted for the bad by conscious effort in securing actual, clear enunciation until the good pronunciation becomes unconscious—a good habit! This may be done in the choir rehearsal.

It may be that the singers do not pronounce the words together, and so confuse the sounds. Again, they may be so intent on the character of the sound they are producing in singing that they fail to finish the articulation of each consonantal sound. It may be they open their mouths too wide in exploiting the vowels to make clear enunciation possible: or the very opposite, that they sing with nearly closed mouths held so rigidly that again the consonants are scamped.

The bad enunciation of some singers is due to their bad enunciation in speaking. It is a bad fault whether in talking in the social circle, or singing in a choir. Reading out loud with most earnest effort persistently applied to articulate clearly has helped many singers. Directors must persist in insisting on clear enunciation until the habit is formed.

The need of clear enunciation must be sharply and persistently impressed until it reaches the subconsciousness. Familiar things may be sung with special attention to the consonants. Anthem texts may be read in concert and attention drawn to the mumbled syllables.

The full time of the beat should be given to the vowel sounds, while the consonants are quickly but clearly pronounced. The sibilant sounds should be as unobtrusive as possible, as they are penetrating and do not carry a musical tone. All words ending in Y should be pronounced ee, not ay.

Constant attention to the understandability of the words should be given during the rehearsal. The attention of intelligent members of the congregation should be directed

to this phase of the singing and the reports passed on to the choir.

g. Attack and Release. The training section of the rehearsal may well be turned on the attack and release at the beginning and end, not only of anthems and movements, but also of shorter passages and phrases. The attack should be sharp, every voice beginning at the same instant, not straggling in one by one. The same attention should be given the release, so that it becomes instantaneous with all voices.

h. Expression Should Be Studied. It is the rare choir that does not need training in obeying the expression marks printed with the music they sing. Such training would greatly lighten the effort of the director when he comes to study, with the choir, the varying force and *tempo* of his anthems, in what we call expression.

He will give them a lesson on the metronome until the marking ♩ = 60 or ♩ = 96 or ♩ = 120 will give them an approximate idea of its time value. This is all the more important that these markings are very much more exact than the Italian *tempo* directions. These Italian words should also be carefully analysed, so as to get their relative values. The choir should be able to tell at a glance at them, approximately at least what *tempo* is to be expected from the movement to which they are to be prefixed, from *prestissimo* down to *grave.* The marks of variation of *a tempo, accel., rit., molto rit., rall., riten., meno mosso, piu mosso,* should all be carefully practiced until the singers know what is expected of them as regards speed.

Another like line of training will take up the values of *ppp., pp., mp., m. mf., f., ff.,* and *fff.,* as well as *cres., molto cres., dim., molto dim.,* and rehearse the choir in the observance of them all.

The marks of method of tone attack are equally important. *Legato, staccato, sostenuto, sfz.,* force marks, pressure marks, ought all to be made familiar by thorough practice. The directions for quality of tone, *con spirito, con dolore, sombroso,* and the like, should also have attention.

i. Lessons in Note Reading. Where a fairly large part of the choir is unable to read notes readily, it may be well to give a series of lessons in musical notation and sight reading. It will do those who already follow the notes by location much good and even the sight readers will be glad to review and improve their knowledge. It may even be wise to start a class and invite to it the better singers among the young people. "If it is the duty of the people to sing, it is the church's duty to teach them to sing."

j. The Religious Training of the Choir. Most choir directors take the spirituality of the members of their choirs for granted, but that is assuming too much. If the singers are to put emotional power into their musical expression of the message, they must be something more than merely decently respectable members of the church. They must be spiritually minded; they must be athrill with the beauty and glory and comfort of the Gospel they sing. The director must take or make opportunity at a rehearsal to lift the individual spiritual life and to kindle a growing delight in the service of praise and inspiration by a short but sincere and earnest appeal for a recognition of the deeper meaning of the work the singers are doing.

The fear of seeming to indulge in "cant" keeps many a devout choir director from impressing his choir with the profoundly religious nature of their work. What is "cant"? It is the merely mechanical repetition of stereotyped phrases. They need not be religious phrases. We are a little inclined to be suspicious of the genuine re-

ligiousness of church people who are quick to characterise religious talk as "cant."

Lack of religious life in a choir is a serious matter. There can be no continuous sincerity in the singing without it. "It is well," says Bunyan, "that the heart should be without words, rather than the words should be without heart."

3. Learning the Anthem

a. Assigning the Solos. The assignment of incidental solos in the anthem is usually a duty calling for tact and thoughtfulness. It will be shorn of its terrors if a solo quartet is the nucleus of the choir, or if the soloists are elected from month to month or from quarter to quarter. The solos should be arranged for as soon as the anthem is taken up, but, except obligatos, they need not be sung until the choir has learned its part. A given solo should always be sung by the person to whom it had been given originally. That will prevent invidious comparisons.

b. Playing the Anthem Over. The attention of the choir having been won and the selection having been announced, the organist will proceed to play it through fairly softly, from the beginning to end, accompanied by such comments from the leader as to time and force as may seem necessary. Where the choir is made up of excellent readers, this may not be needed and can be omitted. An average volunteer choir will be very much helped by it.

c. Learning the Notes. The choir, having heard the anthem played, having caught the tonality and spirit, having had a general impression of the themes and movements of the composition, should now be asked to sing it straight through. As they sing, the places where they stumble or break down should be marked for special practice. The difficulties in the first movement should then be

taken up and overcome, singing over the particular measures that give trouble. Then sing the movement over several times to establish the connections of the difficult measures. In like manner study the other movements. Then the anthem as a whole can be taken up, giving special attention to smooth changes of *tempo* that may occur. What expression is given is merely incidental, so far. It may be well to drop the anthem now and take it up at the next rehearsal when the expression will be studied. At the third rehearsal the finishing touches can be given it for use the following Sunday.

It is not wise for the director to sing during the rehearsal except in illustrating how he wishes a given measure or passage to be sung. The singing director cannot hear the blunders that are made; his voice drowns them and his attention is too much directed to his own singing.

If the choir singers find it easier to learn the notes by applying the syllable names, do, re, mi, etc., by all means encourage them to do so. The sacred text will not be worn stale before the study of expression begins. Those who do not read by syllable need not be disturbed by those who do.

d. Sparing the Voices. Needless weariness is produced by allowing a choir to sing too loud. It is trying to the voices to average *forte* throughout a rehearsal. Much of the drill on the notes can be taken on "half-voice" at about *mezzo*. A purer tone will probably be produced and the reading will proceed with equal rapidity. The voices will be less husky with fatigue when the study of the expression is reached.

e. Some General Suggestions. The director should not weary of saying things over and over in order to get them home to the singers' minds; iteration and reiteration are the secret of successful teaching.

He should insist on the singers watching his *baton*. The best work is impossible without it.

Whatever the leader's geniality may be in his personal relations to the singers, when he takes the *baton* to lead he becomes the rigid disciplinarian, with an eye single to the best obtainable musical and spiritual results. There should be an added dignity of office, a sense of the seriousness of the work to be done, an air of attending strictly to the business in hand, that will have great moral value in keeping the choir under control.

The leader should have a very definite understanding that he is to be entirely free to criticise his choir, either collectively or individually, as need may require, without personal offense being taken. At the same time, the leader is under bonds not to allow the slightest element of personal feeling to enter into his correction. A singer who really needs sharp and unkind prodding, because of indifference, carelessness, or worse, should be replaced by some one else at the first opportunity, as he flats the note of kindliness in the choir.

Where a serious purpose to do all that is possible is evident in a singer, but where there is a lack of quickness, or capacity, the leader should cultivate infinite patience.

f. Incidental Voice Training. A great deal of voice training can be done incidentally during the practice of the anthems. Both voice and ear can be trained in the occasional chromatic passages that occur—indeed, it may be well, when any part has a difficult phrase in half steps, or in some unusual intervals of a more or less chromatic order, to have the whole choir sing it over and over again in unison. If an anthem has a movement calling for a sombre or muffled tone, either for a single part, or for all the parts, it is well to make an exercise of it in modifying the tone. A similar policy should be observed with pas-

sages having a prolonged *cres., dim., accel, rit.,* or *molto rit.* A discriminating use of *stacc.* or *sost.* may be acquired in the same way.

g. Avoid Monotony of Style. In many choirs, it does not matter whether the metronome marking is ♩ = 69 or ♩ = 112, they sing it at ♩ = 84. Hymn tunes are always either dragged at ♩ = 60 or galloped at ♩ = 120. An anthem whose *tempo* varies from ♩ = 66 to ♩ = 120 is sung at a uniform time of ♩ = 88. The regular use of the metronome is not wise, but where such a habit has taken hold upon a director and his choir, there is nothing more effective in breaking up the monotony.

Give monotony of time and then add monotony of force and the god Somnus can ask no more fitting devotion. Some choirs have no idea of *p,* much less of *pp.* They drone along in *mf* that occasionally struggles up in sight of *f.; ff.* is far beyond their horizon. Here and there is a choir *robusto* that yells at the top of its voice. No matter if the music is marked *con espressione* or *affettuoso,* they shriek most alarmingly.

Of course, such mechanical habits can not be broken up at a single rehearsal. A quarter of an hour at every rehearsal for six months could be well spent in a definite, conscious effort to develop the capacity of singing both loud and soft in pure tones. At the same time the range of *tempo* can be greatly broadened.

Ruts are usually smooth riding, but are conducive to sleepiness. In choir work they produce staleness and apathy. They are very dangerous to both director and singers. Never do anything in exactly the same way. Put something fresh, something unexpected into every

phase of the unavoidable routine; only thus can you evade spelling routine the easier way—rut.

h. Conscientious Work to Be Demanded. The choir leader should himself cherish high ideals of work, and impress them upon his singers until they consider it a matter of conscience, as well as of pride, to make their share of the divine service the very best attainable.

If the choir leader's sense of finish and completeness be keen, the choir will soon rise to its requirements and will take pleasure in realising his ideals. Impressing these ideals is not the work of a single rehearsal, but of scores and even hundreds of them.

i. Learning Difficult Passages. It may be that certain parts have difficult passages that need to be studied separately. This should be done, but as quickly as possible, lest the other singers become listless and uninterested. Better call upon the other parts to sing the difficult phrase or passage as a unison, if the difficulty requires undue time. Time should not be wasted on the easy parts, but every energy concentrated on the halting phrases. When these have been taken up one by one and mastered, the whole should be sung again from beginning to end.

j. The Intermission. After acquiring the mere mechanics of an anthem or two, an intermission should be given for five or ten minutes to rest the voices, to give an opportunity for business or for announcements, and for a little social intercourse between the members.

k. Studying the Text. In learning a new anthem, the first step, after mastering the mere notes, is to study the text, to get its message, its general spirit and the several emotional values of detailed phrases. Interpretation thus becomes easy. The choir, being responsive to the text, will instinctively express their emotions in the music.

l. Study of the Expression. The text being understood,

the next step is to make the music express it. The marks of expression printed with an anthem are as much a part of it as the notes. They should be observed by the singers; they are not intended for the director only. The work of the director in securing expression is greatly simplified and lessened if the singers obey these printed directions. Part of his task is to make sure that these marks are properly understood and observed.

Now at last comes the developing of the details; here a *rit.*, there a *sfz.*, yonder an extreme *pp.*, in another phrase a *cres.* that swells into a double *ff*. If the inner sense of the composition has been apprehended by the choir, all these details will be easily acquired.

m. Developing Spontaneity. The music must be sung over and over again after it is perfectly mastered, literally and emotionally, for only thus can the spontaneity be developed that will give the music its desired power. Better still, memorise it![2] Then the eyes of the choir will be wide open to see the director, and their spirit free to follow his spirit. Back of genuine spontaneity in singing there must be in the performer:

An utter forgetfulness of the merely mechanical side of the rendering due to a complete mastery of the notes and the accessories.

To this must be added an absolute recognition and re-

[2] "I remember several times having the 'Hallelujah Chorus' sung from memory, as indeed we sang many of our anthems. That took a great deal of drilling, but by spreading it over a long time we did not grow tired of it. I have always accepted the theory that a short, sharp rehearsal is very much better than a long one. It was easier with this choir to hold two thirty-minute rehearsals during the week than one sixty-minute rehearsal, and that was our custom."—Rev. Cleland B. McAfee, D.D. It should be said that this choir was a college choir, the students living in a compact way that made meetings convenient.

feeling of the emotion which the composer is striving to express.

Beyond that lies the contagion of a clear purpose to awaken the same feeling in the hearer. Only when all three elements are secured can there be a good rendering of any music.

Anthems should not be sung after a single rehearsal. Only after several separate rehearsals will an anthem sink into the subconscious elements of rendition and become spontaneous. There is no spontaneity in conscious, intelligent singing.

The director should have the music at his finger's ends, before the rehearsal, so that he can keep his eyes on the singers. There is nothing so compelling as the human eye.

n. Practicing the Hymns. The poorest work done by otherwise successful choirs is often their singing of the hymns. In most cases the minister is responsible, as he does not select his hymns in time to give the choir an opportunity to practice the tunes.

The minister who has paralysis of will and is unable to come to a decision as to the character of his services, until he is forced to do so at the last moment, or, who is too careless or indifferent to give early thought to this part of the service, ought to confess his weakness or his sin to the choir leader, and ask him to practice from time to time the whole hymnal through, in order to be ready for any unexpected choice the procrastination or errant fancy of the preacher may suddenly impose upon him. In any case, it is a good thing for the choir to know their hymnal from end to end.

In practicing the hymns three points ought to be kept in view: (1) smooth adaptation of the hymn to its tune, making sure of the proper breathing places; (2) proper expression of the sentiment of the hymn, without falling

into a minute and exaggerated variation of time and force which a general congregation cannot imitate; and (3) a proper movement or speed that the general congregation can comfortably follow.

REVIEW QUESTIONS

1. What great fault defeats the purpose of choir singing?
2. To what is poor enunciation due?
3. How can enunciation be improved?
4. What is needful in beginning and ending a passage or phrase?
5. State why and how methods of expression should be studied.
6. Why is attention to note reading desirable?
7. Why should the choir be given religious training?
8. In taking up the anthem, what should be done with the incidental solos?
9. What is the advantage in the organist's playing over the anthem to be learned?
10. How may the singers' voices be spared undue fatigue?
11. How should the director magnify his office?
12. How may considerable voice training be incidentally secured?
13. How should monotony of style be prevented?
14. How may difficult passages be best learned?
15. The notes having been learned, how shall the expression be studied?
16. What are the three elements in spontaneity of singing?
17. What is the value of singing from memory?
18. In practising the hymns what three points must be kept in view?

XXV

GENERAL CHOIR ACTIVITIES

Class Room Suggestions: Call upon the members of the choir to suggest social and other activities occurring in their experience, or under their observation.

1. The Social Life of the Choir

a. The Sociable Choir. The ideal choir is a sociable choir. Its *esprit de corps* prompts not only abiding loyalty to the organisation, but also kindly interest and goodwill for its individual members. Musical people are keyed so high that they are naturally an irritable class, easily offended and repelled. It follows that the disintegrating forces are unusually strong, as compared with other organisations, and the danger of strife and disorganisation more acute.

b. Establishing Sociability. Hence one of the problems in managing a choir is the development of the centripetal "tie that binds" and the restraint of the centrifugal passions that disperse.

Unfailing courtesy and kindliness during rehearsals and hours of service, on the part of the leader and choir alike, will do very much in establishing *allegretto gracioso* as the social *tempo;* but still more can be done by skillful social management. Plan to throw the members of the choir together informally by quiet suggestions of possible social combinations. Have the more prominent singers call on the others, and so establish social relations.

Special care should be had for the more modest and retiring members who are in danger of being neglected,

by urging their inclusion in social functions that occur, by clearing away prejudices and adverse prepossessions, or by calling out forbearance and patience where needed. If a new member enters the choir, it may require a little social pertinacity to secure for him or her the standing with older members that is so desirable, especially if the newcomer is timid and retiring. To call socially upon new singers should be required as an absolutely inflexible rule.

The choir leader cannot hope to do this quiet social work alone. He needs the keen social diplomacy of woman to help him, and the more there are of her, willing to aid in the development of this kindly social relation in the choir, the more certain is success.

But this work under the surface should find its manifestation in a more public way. Separate social meetings should be a regular part of the life of the choir. Ordinarily these should not occur more than once a month, or even less often. The social committee should put plenty of planning and energy into them and make them notable, striking occasions. There should be some sort of a program; an address, a musical program, charades, games, picnics, lawn fetes, spelling bees, story telling bees, and the like.

These social gatherings may be held in the church. If the pastor and director can open their homes to them occasionally, there will be an added interest and pleasure. But these social gatherings need not be confined to the home of the pastor or of the leader. It will add much to the general good and pleasure if other members of the choir open the doors of their homes. Indeed, if some other member of the congregation outside of the choir should have this hospitable impulse and give the choir a pleasant evening, the social effect will be even more inspiring, as it will be an expression of appreciation of the choir's work by the

church. Mr. M. J. McDonough suggests, in "The Choir Leader," that instead of the choir always being entertained, it return the social favour by entertaining its previous hostesses, other members of the congregation, and finally members of nearby church choirs.

In addition to these, there may be excursions by the choir as a whole to neighbouring towns or cities to attend some important musical performance, picnics in the summer-time, sleighing parties and hay wagon rides in the winter, and other like informal festivities.

c. Value of Active Social Life. This development of general kindliness and of the sense of personal relation and responsibility bears directly upon the work of the choir. It will actually sing better for it.

The influence will also be felt by the congregation, who will be more responsive to the songs of praise and devotion rendered by the choir, and this social unity will enable the choir to realise the consummate flower of beauty and impressiveness which it would otherwise miss.

d. The Minister's Part in Choir Sociability. Even the most unmusical pastor can be a very tower of strength on the social side of the choir life. His occasional visits to the rehearsals may be productive of great good in this difficult phase of the choir's activities. By a little *finesse* he can secure social recognition outside of its ranks for the choir as a whole. In a thousand little ways, he can help to fill the life of the choir with kindliness and good-will.

2. The Finances of the Choir

The financial side of the choir presents great difficulties and a wise pastor will win the good-will of the choir by giving personal attention to its needs. Of course, ideally the expenses of the choir are provided for in the regular

church budget, and its bills are paid by the church treasurer.

If all the choirs were really ideal, our discussion of choir finances would be very short, but, "the more's the pity," the choirs whose finances are ideally provided for are as yet an extremely small proportion of the whole number. The suggestions on the financial line must be practical rather than ideal, and plans must be proposed that make a virtue of necessity.

a. The Actual Expense. Let us consider for one moment the necessary expenses:

The music that is used from Sabbath to Sabbath must certainly be paid for. In the course of the year it amounts to quite a sum, especially if the choir prefers separate numbers, or octavos, and if it is too ambitious to repeat over and over again the anthems once rendered. Of course, choir journals cut down this expense very considerably, without lowering the standard of effectiveness; but still that item of expense is quite important. In addition there is occasional sheet music for solo numbers and special occasions, and, if the choir carries a banner for industry and aggressiveness, the semi-annual cantata, which also represents considerable expense.

The choir leader and organist must give so much attention and time to the work that they ought by all means to be remunerated for their services. The salary to be paid depends upon their expertness, and upon the financial condition of the individual congregation; but whatever the amount, it should be something.

When these persons do not need the money they so fully earn, and prefer to make an offering of their talents, it would still be better to allow them a salary, and then let them decide to what purpose it is to be applied and cover it back again into the church treasury. That would put a

tangible valuation upon their services that would awaken a larger appreciation than they now receive.

That a large chorus of amateur singers should be paid, is practicable only in a few churches. A volunteer choir of average singers out of the congregation, who have the benefit of efficient direction, are receiving as well as conferring a benefit, and they cannot claim any remuneration. Where a church is wealthy it may be expedient to allow a small fee to promote punctuality at rehearsals and church services. If trained singers are sought—those who have spent much time and money upon their musical education —they should, in all equity, be paid something in proportion to their true value.

b. Who Should Meet This Expense? But whatever the sum total of expenses, they must be met. When the church does its duty, this responsibility does not rest upon the choir; but when the church is poor or indifferent, the choir must meet its own bills. In such a case the outlay is usually confined to music and the occasional rental of extra instruments, and the sum is not large.

The methods of raising the needed money are as varied as the circumstances of the choir. Some assess a small fee upon each member of the choir. This is not fair to the singers, who already contribute time and effort.

The more equitable way is to appoint a finance committee, which shall make a canvass of the members of the congregation who are, or ought to be, interested in the music, or it should arrange for a collection, on some appointed day, for the work of the choir.

When for any reason this is not practicable, an annual entertainment may prove feasible, combining, as it does, a pleasant variation from the regular work and a charming social occasion, inspiring the whole congregation with new interest, with the financial results sought for. This may

be a regular secular concert, with plenty of choral work and needed solo variety; or a cantata, either serious or humourous, an old folks' program, or, if preferred, a miscellaneous program, which shall include representatives of all classes of the church, may be provided.

c. The Responsibility of the Pastor. The really competent pastor, the general executive head of the congregation, will not consider the financial problems of the choir beneath his notice. He will see that his people are enlightened as to their financial duties to the church choir, and will not permit the whole burden to fall upon a few persons, the sweetness of whose approving conscience is made bitter by a sense of being imposed upon.

3. The Auxiliary Work of the Choir

a. The Value of the Choir Outside of the Services. A good choir in sympathy with the church and its varied work, can be exceedingly useful outside of the regular church service. It can be of inestimable value in special services, both by making them attractive to outsiders and by deepening the emotional impression upon the people. It can be used occasionally in the special Sunday-school services and meetings with admirable results. For social gatherings of the church it can provide secular numbers that will add brightness and cheer. It can provide concerts for special objects, not only to raise money for them, but to create general interest in them.

b. Crowding the Preacher. The choir that waits for the average minister to plan and provide the opportunity for doing all the good service of which it is capable, will never find any open doors outside of the stated service. It becomes, therefore, the duty of the choir through its director to plan extra activities and to crowd the minister into giving them a place. Hence the choir must gently,

sweetly, affectionately, but firmly crowd him into letting it do these extra things, for its own sake, for the minister's sake, and for the congregation's sake.

c. Winning Souls. The choir is a solid organisation of Christian people whose common purpose is to praise God and hasten the coming of the Kingdom; why should they not give room to an even more aggressive ideal of their task, and make the consummate goal of their efforts the winning of souls? There will be special evangelistic numbers and solos adapted to impress the unsaved, team work of personal effort—co-operating with the pastor and—beyond all else—engaging in united prayer for specific persons.

d. Serenading "Shut-ins." One of the most delightful and helpful outside opportunities is to make a list of the invalids of the congregation, the "shut-ins," and have the choir stand outside their homes and sing favourite hymns. It will be a great comfort to the sick people, and a happy training for the choir in unselfish thoughtfulness and sympathy.

e. Other Serenading. While in the mood, others may be included in the serenade. The pastor will do better work because of the cheer of such a mark of good-will; "newly-weds" will enjoy this genial substitute for the old-fashioned "charivari." The leading officials of the church, including the "music committee," will take more interest in the music of the church after such a courtesy.

f. Initiating Improvements. So well organised and compact a church *bloc* should not be satisfied to stop with the music. With their habit of doing things in their own department, it will be easy to initiate other musical movements: the rebuilding of the organ, the more comfortable outfitting of the choir loft, the securing of new hymnals

for the church, the purchase of needed additional instruments for the church orchestra, or the starting of music-reading classes among the young people of the church. They may even be felt in lines less immediately connected with their work: new pulpit furniture, new pews, new art glass windows, new carpets, or repainting the church. They have one great lever to apply to the lifting of the general interests of the church; they can help pay for these and other improvements not only by their personal subscriptions, but by concerts and entertainments.

g. Exchanging Choir Lofts. Why should not a choir follow the example of preachers, who occasionally exchange pulpits, and exchange choir lofts with some choir in a neighbouring church? Both choirs will respond to the inspiration a new set of hearers will afford. Both churches will have a fresh experience, and both services will be the more fresh and vital for the exchange.

h. Visiting Other Services. Again, why should not the director provide a soloist for his own service and arrange for the choir in a body to attend service at some other church where there is a good choir? That, too, will break the depressing monotony of singing at two services every Sunday. Moreover, it will lead to some helpful self-examination on the part of the choir, and perhaps on the part of the director as well.

i. Uniting Neighbourhood Choirs. There is no serious reason—inertia and human nature are not serious reasons—why choirs of adjacent churches should not unite their forces on cantatas and concerts, rendering them in both churches under their respective directors and organists. The music would be more impressive, the broad Christian spirit would be influential for good, narrowness and selfishness would be dissipated and real brotherhood established.

j. Management of Strife and Scandals. Offenses must needs come and scandals may arise. If they cannot be cured, and if the whole choir by mere association with it has lost its influence, it is better to disband the choir for six months, depending on congregational singing alone. After the trouble has blown over, reorganisation can take place, with such changes as may be needed. This should be a last resort, however; if the trouble is due to merely irresponsible gossip, magnifying possible slight indiscretions, the choir should stand by the suffering member, with only such slight concessions to the temporary popular clamour as may be needful to avoid injuring the influence of the choir.

4. Methods of the Choir

There are some odds and ends of choir activities which need attention, but which have not fitted in elsewhere.

a. The Rising of the Choir. Many choirs make a very bad impression by the awkward, straggling way in which they rise. There should be special practice in rising promptly and uniformly in the rehearsal, so that this fault may be avoided. The director's signal should be so clear as not to fail to be understood by the choir and yet so inconspicuous that the congregation will not notice it.

b. The Anthem Prelude. Not until the choir is standing should the organist begin the prelude of the anthem. In case the anthem has no formal prelude, the opening two or four measures may be played as such. The important point is that the choir shall get not only the pitch but the tonality and the *tempo* of the music about to be sung.

c. The Director's Public Direction. Whether the director shall stand before the choir to beat time and direct the music must depend chiefly on the size of the choir, although even a well-trained large choir may dispense with

this aid. With the average director, however, it is an open question whether he does not do more harm than good.

The fact is, that if the work in the rehearsal has been well done, if the choir has learned the music thoroughly and fully comprehended its spirit, it can well dispense with the public direction. But the question is to be settled by each choir for itself. There is here no mechanical rule that can be applied promiscuously. Too much depends on the choir, on the director, and on the fastidiousness of the congregation.

d. Reading the Text. If the leader does lead publicly and has the necessary public address, it will be wise as a rule for him to read the text of the anthem, whether Scripture or hymn, before the choir arises. It is now the exceptional thing, it is true, but the greater is the pity, for there is nothing that will add more of religious effectiveness to the work of the choir. But this reading should be done with discretion and effectiveness. The text of the original passage only should be read and—well read. Where there is a bulletin, the texts may be printed there and so economise time.

e. The Behaviour of the Choir. Another matter, already alluded to in a previous chapter, calls for more emphasis. That a choir of boys should get restive and create more or less disturbance in public worship, is not surprising, but that there should be trouble of a like character with mature persons who ought to understand the dignity of their position, as well as the obligations of the time and place, is not so evident.

f. How to Correct Misbehaviour. How shall such conduct be stopped? Certainly not by the minister's public rebuke, the sting of which is sharpened by his evident bad temper. Where the disturbing and irreverent actions are somewhat general, the choir may be expostulated with in

the succeeding rehearsal by the choir director in a tactful way that recognises the fact that all the members are not involved. Where the trouble is confined to only a few, these should be seen personally by the choir director. If the trouble is repeated, the pastor should try to secure a promise of reformation. If that does not end the disturbance, it will probably be wise to ask the offending singer or singers to withdraw from the choir.

In any and every case, never write a letter to the offending persons! No matter how discreetly the communication may be phrased, there will inevitably be expressions that the recipients will construe offensively.

Perhaps the very best cure for a flippant, careless, noisy choir is to secure a genuine revival of religion among the singers. A really devout, earnestly religious singer will not disturb public worship. Flippancy, shallowness, irreverence, are born of a lack of spiritual comprehension.

g. The Dress of the Choir. There are two ways of preventing unseemly displays of finery in the choir loft. One is for the director to talk the matter over privately with his more influential ladies and create a sentiment in favour of modest, inconspicuous clothes that will not only create, but will enforce an unwritten law that gay clothing shall not be worn in the choir, the offending culprit to be punished with merciless banter, persiflage and ridicule.

The other way is to introduce a regular uniform, either the traditional one of cassock and cotta with a "mortar board" for the ladies, or some less formal dress agreed upon by them.[1] A surpliced choir is apt to rouse traditional prejudices, as savouring of "popery," in many con-

[1] In case surplices are adopted provision should be made for a robing room and a "choir mother," who will take charge of the garments and see that they are laundered.

gregations. The gain is too small to warrant running the risk of harming "weak brethren," or of dividing the church by insisting on the regular vestments. In nine cases out of ten the best solution is for the men to wear their regular costumes and all the women to appear in plain white, or black, or shades of gray.

REVIEW QUESTIONS

1. Why is sociability a valuable choir asset?
2. How may it be promoted?
3. Where should choir socials be held?
4. How does sociability affect the work of the choir?
5. What is the minister's part in this promotion of sociability?
6. What interest should the pastor manifest in the finances of the choir?
7. What are the actual expenses of a choir?
8. Why should the director and organist be paid?
9. What choir singers should be paid?
10. How should choir expense funds be raised?
11. What can a choir do outside of the services?
12. What may be necessary before a choir is permitted to do all of which it is capable?
13. Can the choir be made an evangelistic force?
14. What special lines of helpfulness and cheer are open to a choir?
15. What improvements in the church can it initiate?
16. How can it reach out into other churches?
17. How should strife and scandal be managed?
18. What attention should be paid to the rising and sitting of the choir?
19. Should the director lead the choir in the church service?
20. Should the director read the text of the anthem?
21. How should public misbehaviour in the choir be corrected?
22. How may unseemly display of dress be obviated?

PART V

SPECIAL AND INCIDENTAL CHURCH MUSIC

"Great is song used to great ends."

—ALFRED TENNYSON.

XXVI

OCCASIONAL FORMS OF CHURCH MUSIC

Class Room Suggestions: It will be helpful to ask some of the students to secure catalogues of various publishers of sacred solos and make a list of texts and the solos appropriate for them. Others may be asked to prepare lists of unworn hymns for funerals. Musical members of the class should bring in sample programs of music adapted for church choir concerts.

Supplementary Reading: Unfortunately there is little literature on this practical side of church music. The most helpful book accessible is "Church Music and Worship," by Earl E. Harper, Abingdon Press, New York and Cincinnati.

1. Church Solos

a. The Importance of Solos in Church Music. While the idea of pleasure is usually associated with the solo, more than with any other form of church music, that is not its primary purpose or value. As well look upon the sermon as a form of entertainment, for the objectives of the solo should be just the same: the delivery of a message to the hearer. The soloist has a more serious task than simply to put his audience into a good humour. He is a messenger of the great King, bearing orders and proclamations to His subjects.

If the singer has put away all thought of self and sings spontaneously and sincerely a message that will comfort and inspire, the solo may be made one of the most religious and helpful features of a church service. To do anything else is to waste a rare opportunity to cheer and lift the hearts of men, and is to degrade to a petty concert that which should be the noblest and most elevated moment in the life of the people.

b. Solos Should Be An Integral Part of the Service. Solos should be as integral a part of the church service as the sermon. Their selection should be as purposeful as the selection of the text of the sermon. For this reason the pastor should co-operate with the singer in the choice, emphasising on his part not so much the music, as the text and its relation to his plans for the service. The same general principles guide as in the selection of the other hymns, but there may well be more latitude.

The solo must be selected to harmonise with the plan of the service, with that which has gone before and with that which is to follow. When the range of selection is limited because of the lack of needed materials, or by the lack of musical skill, or by the insubordination of the soloists, and as a consequence the solo is only remotely related to the general key-note of the service, the pastor should make all the more earnest and thoughtful an effort to bring out the relation that vaguely exists, or to create one if it does not exist, by a graceful, striking introduction.

c. The Text of the Solos. If the soloist is a messenger of the King, then what he sings should be the King's message. The text must be thoughtful, full of devout feeling, and inspirational or comforting. At the same time a soloist may sing religious poems, expressions of intimate personal desire and experiences rich in rhetorical figures that would be absurd on the lips of a congregation. There are so many fine solo settings of hymns accepted as standards, and of Scripture texts, that a wise and worthy selection is always possible.

In going around among the churches one is amazed at the " stuff " that is being sung as solos by people who are otherwise intelligent and sensible.

The words ought to be as religious as the hymns the congregation sings, appealing to the distinctly devout and

religious feelings and impulses of the worshipper. The solo has no reason for existence if this is not done.

d. The Pastor's Supervision of the Solos. In order to make such travesties of the church service impossible, the pastor must supervise, personally or through his choir director, all the selections made by his soloists. It is true that singers may at first be restive under such supervision and the introduction of their solos by the pastor.

But a steady, undeviating purpose, softened by unfailing patience, kindliness, and tact, should secure the loyalty and co-operation of the most captious and irritable.

e. The Musical Culture of the Congregation Must Be Considered. The musical and literary culture of the congregation, whether more or less, must always be borne in mind. A simple Gospel song with devout, Scriptural matter, or a normal appeal to religious emotions, will often be infinitely more effective than an aria from a great oratorio. On the other hand, a congregation made up of persons of wide musical or even general culture will be helped in their devotions by some classical aria like Mendelssohn's "The Lord is Mindful of His Own," or his "Lord God of Israel," or Handel's "He Was Despised."

It should not be forgotten that a great message demands a great hearing.

Dr. Cleland B. McAfee illustrates this important point in a little incident at the close of one of his services: "Someone said to one of my soloists one day, 'You sang especially well today.' She replied, 'Well, I was just thinking that the congregation listened especially well today!'"

f. The Accompaniment of the Solo. No small part of the value of a solo is contributed by the accompanist. He supplies the atmosphere of the solo, the underlying feel-

ing, the intensifying of the effect produced. He should not be obtrusive any more than is the air to the flying bird. The accompanist should only use power enough to adequately support the singer. The soloist may well decide just how much support is needed.

g. The Personal Character of the Soloists. If the soloist is to be a messenger of God, he must be a good man, nay a religious man, singing the message out of the depths of his own heart and experience. Why should not this be as true of the singer of God's truth as of its speaker, the preacher?

h. Singing with Wrong Motives. But the question of character goes deeper than the merely outward life. That may be entirely correct, but if the motives lying back of the vocalist's singing are worldly, selfish, and unworthy, how can his interpretation of sacred texts be noble and inspired with a spontaneous sincerity? Such a singer selects his numbers from the wrong standpoint.

How inexpressibly shallow, how sinfully selfish is such a view of the privilege of singing before an assembly of worshipping souls, and how hollow a mockery of infinitely holy things it must appear to Him in whose honour it falsely purports to be.

i. Serious Faults in Solo Singing. There are prevalent faults in church solo singers that so vitiate their work, that it is worth the minister's while to seek to correct them. One is the evident effort at personal display which has just been deprecated. Another allied to it is insincerity and lack of personal sympathy with the message conveyed by the solo. A third is slovenliness of enunciation, the congregation being unable to distinguish the words, so losing the whole meaning of the effort. Still another is an affected emotionalism, finding expression in dramatic poses, in "scooping" or excessive *portamento,* appropriate only

in impassioned operatic singing, or in a cheap, vulgar tremolo or *vibrato*.

The minister cannot attack these faults directly; he must secure a higher ideal in the mind and heart of the singer.

2. Men's Quartets

A good men's quartet is a valuable part of a church's musical resources. It fits in so often, on so many different occasions, sacred and secular, that it is worth almost any amount of trouble to gather and train the needed singers. It may be necessary to be satisfied with some rather rough voices, and for a while "take the will for the deed." Fortunately, a good many congregations are not very critical regarding pure tone (else how could they so calmly endure the tremolo of their singers?), or of perfect blending; they enjoy the virile voices.

a. Use Music Arranged for Men's Voices. Music written for mixed voices should be arranged for men's voices. To distribute the parts among the several parts of the quartet is to invert chords, spoil progressions, cover up the soprano part by the higher tenor part, and in general ruin the composition.

b. Voices Must Blend Properly. The four voices must not only have the proper ranges for their respective parts, but must be of such quality as to blend properly. Four excellent voices may make a very poor quartet, if they are unequal in power, if their individual quality of tone is so insistent as not to blend with the others.

c. Balance of Power. There must not only be a harmony of quality, but also a balance of power, in the several parts. This is more important in men's music than in a mixed quartet, as is also its quality. The parts are so close together that any lack of perfect blending is more jarring to the hearers.

d. Accuracy of Time. There should be absolute accuracy of time. Without it there can be no unity. There will be four voices, singing at the same time, but not singing together.

e. Quality of Tone. Exact intonation, pure tone, clearly defined, and accurate pitch, without tremolo, are essential in the singing of men.

f. Good Articulation. Without clear enunciation of words and absolutely synchronous attack and release of syllables, the message will not be delivered. Such singing has no religious value.

g. Good Expression. Strong feeling, spiritual identification with the music and also with the words, finding expression in unified exactness of time and shading of force, is indispensable for successful singing.

3. The Use of Cantatas

a. The Advantages of the Cantata. In recent years choirs have turned to cantatas, both English and American, for their special seasonal programs. The cantata has some marked advantages. Composers take such an extended work more seriously than they do an anthem. The selection of texts for the cantata are more varied, more thoughtful, and more unified than any *pot pourri* of anthems could hope to be. In consequence the music is more varied in form, contains more striking contrasts and reaches a more logical and effective culmination, or climax, in the closing number.

b. The Value of Cantatas to the Choir. The cantata will intrigue the interest of the choir more than a miscellaneous program. It will rouse its ambition and secure better attendance at rehearsals. Actually, the study of a cantata will not impose a much greater task on the choir,

since so large a proportion of it will be learned privately by the soloists.

c. The Effect of the Cantata on the Congregation. It will be easier to awaken enthusiasm in the congregation and the general public in the rendition of a cantata than in a miscellaneous program, and consequently to reach a larger number of hearers. What is of even more importance, the religious impression of a thoughtful and well written cantata upon a congregation will be much deeper than a merely mechanical selection of anthems.

d. Variety in Grade and Style. There is a wide range of style and grade of difficulty in cantatas now to be had from various publishers, so that it will be easy to suit the ability and needs of any choir for special or general occasions. They range from the musical intricacies of Sir John Stainer and Harry Rowe Shelley to the easiest grade prepared for choir and Sunday-school.

e. The Cantata Should Not Have a Concert Spirit. These cantatas should not be rendered as mere concert programs during a Sunday service. They have a clear theme running through them which should be developed in a ten-minute address or in pithy and illuminating comments from number to number. They should be preceded by at least a hymn and a prayer, perhaps also by a Scripture reading pertinent to the theme of the cantata.

4. Concerts and Recitals

a. Concerts. A concert will break into the routine of church work with a different style of music sung in a different spirit. Hence the musical horizon of the choir singers will be broadened and their capacity for varied expression increased.

Some concerts may be prepared with an enlargement of musical culture as a clearly defined objective. In such

cases, the music should be somewhat standard and classical in character, calling for considerable study. Care should be taken not to reach out beyond the ability of the choir, after prolonged study, to sing such music well.

Other concerts of a happy, joyous spirit should also be given, with easy, cheerful, and popular music of a good type. There are plenty of stirring English and American glees which the choir will enjoy singing and the congregation will enjoy hearing.

It will also give the choir soloists an opportunity to spread their wings of song and to astonish their admiring friends by their vocal abilities.

When a choir gives a concert as a choir, its church relations cannot be ignored. A certain dignity must be retained. Certain classes of humour will be ruled out.

Of course, it will be under the direction of the choir leader, who will consult with his superior officer, the pastor, regarding any doubtful points. The pastor, on the other hand, will not interfere with the amusement of the choir unless under extreme provocation.

b. Organ Recitals. It does not seem like good church economics to allow an expensive instrument like the organ to stand idle all week paying no dividends.

The best method to utilise it is to give a series of organ recitals, part of which may be cultural and the rest popular. A whole hour devoted to any one instrument would prove monotonous, and hence it is better to introduce other instruments such as the harp, the violin, violoncello, or vocal music by soloist or by a chorus.

The experiment might be tried to have organ recitals for children, at some hour after school hours or on Saturday, interspersed with songs by the children which they have learned in the public schools.

If these recitals are to hold the interest of their attend-

ants, the music must be selected with that in view. There is no pleasure in playing to empty pews. To play a series of fugues and other organ compositions by Bach may look scholarly, when the program appears in the daily papers, but will only encourage the pride of the organist, which usually needs no such ministry. Play good music, of course, but have the organist remember that he is playing to please and help the particular congregation whose musical minister he is.

d. Entrance Fees. The question of entrance fee must be left to local judgment. If the musical meetings are frequently held, most of them should be free. However, if a fee is asked, the proceeds ought to go to some philanthropic or religious cause, else the Master's reproach against the commercial use of the temple in the olden days may apply.

e. Programs Should Be Accurate. In the hurry of getting the program to the printer there is often gross carelessness. Titles of compositions should be carefully copied, particularly if they are in a foreign language that will puzzle the printer. The composer's name should also be given and accurately spelled.

f. Does it need to be said that neither concerts nor recitals should be held on the Sabbath day, much less preliminary to the church service? This does not mean that the organist's prelude may not consist of several numbers, provided always that they all prepare the way and harmonise with the service they introduce.

5. Funeral Music

a. The Routine of Funeral Music. Funeral music is getting into a very deep rut. "Asleep in Jesus" is inevitable. "Lead, Kindly Light" is almost equally certain, though chiefly appropriate by the emphasis placed on the

closing phrases. Add "Nearer, My God, to Thee," "Safe in the Arms of Jesus," "Rock of Ages," and "Jesus, Lover of My Soul," and the music of nine out of ten funerals is outlined.

b. Reasons for it. Of course, there are reasons for this limited list. There is little time for preparation; the services occur at unusual or busy hours; the range of material from which to select is limited; the friends who select the hymns have no wide acquaintance or interest in hymns; the singers are volunteers, who have little opportunity to practice together.

c. The Way Out. "Whatever the difficulty, there is always a way out," is a favourite motto, and it is true here. If the choir cannot sing at funerals, some definite arrangement should be made with certain persons who can be relied upon to supply this needed tender service. If a quartet cannot be secured, why not use a sympathetic soloist? Sometimes a duet will be even more effective.

d. A New Custom. Because of these difficulties, the custom has grown up of dispensing with music entirely. Sometimes a hymn is read as a sort of compromise. Where no effective music can be provided, it is better to accept its absence.

e. Funeral Music Should Not Be Depressing. It should be clearly realised that a Christian funeral is no place for hopeless, depressing music. While it should be tender and restrained, it may also be hopeful and cheering. Singers are often so impressed with the solemnity of the occasion that they sing so softly that their tones lose all musical value. Couple with it an excessive tremolo, so often affected by half-cultivated singers, and you have a combination distasteful to the really sincere and musical soul. Do we not at our funerals too often practically

deny the very doctrine that ought to be our chief comfort at such a time?

f. The Minister Should Select the Music. The minister ought to have an active voice in the selection of funeral music. To leave it to the whim and ignorance of the friends of the departed often leads to rank absurdity. At the very best, their limited knowledge of appropriate songs confines their selection to the half dozen already named, which impress them as the conventionally proper thing. Let the minister assume that he is to select his own hymns.

g. Appropriate Hymns. Then when he has won the victory over this tyranny of grief that takes a solemn pleasure in contemplating itself, let him have his quartet or soloist sing "Jerusalem, the Golden," "There is a Land of Pure Delight," "I Will Sing You a Song of That Beautiful Land," "Bringing in the Sheaves," "Give Me the Wings of Faith to Rise," "Blest Be the Tie That Binds," the first two verses of Bickersteth's "Till He Come," "How Firm a Foundation," "Jesus, Saviour, Pilot Me," and make the service no less sympathetic, but much more Christian and inspiring. Drop out the ceaseless iteration of "rest" and "peace" and sing of "life," —the life beyond full of blessedness.

h. Instruct the People. Moreover, why should not the preacher, incidentally in a sermon, or directly in an address upon the ideal Christian funeral, brush away these pagan cobwebs that still hang about the minds of professed believers in Christ and His resurrection? Why should these false conceptions of funeral "good form" continue to degrade our memorial services into occasions of heathen wailing in utter denial of the cardinal doctrines of Christianity?

The needed instruction cannot be given at the time of

the funeral. It must be given apart from any funeral service, and must avoid sharp and severe criticism. There should be positive instruction of how things ought to be done, rather than sharp condemnation of things that have been done.

i. The Minister's Own Attitude. If the minister himself will make less of the grass that withereth, and the flower that fadeth away, and more of the hope that is laid up for us in heaven, the people will be readier to sing hymns of victory and triumphant faith when their Christian friends are promoted to the tabernacle not made with hands, eternal in the heavens.

REVIEW QUESTIONS

1. Why is the church solo important?
2. What should be its relation to the service as a whole?
3. State why the text of the solo is of first importance.
4. What class of texts should be discarded?
5. In what spirit should the pastor's supervision be exercised?
6. To what other lines of adaptation should the solo be subject?
7. What elements of value does the good accompanist supply?
8. Why is the personal character of the vocalist important?
9. What motives in singing solos should be guarded against?
10. What are prevalent faults in solo singing?
11. What points of importance should be sought for in men's quartets?
12. What are the advantages in using cantatas in church service?
13. What serious danger in rendering cantatas should be guarded against?
14. Have occasional concerts any value, and what should be their nature?
15. What advantage is there in organ recitals?
16. When should concerts and recitals be held?
17. What can be done to make funeral music more effective?
18. What should be its leading ideal?
19. How should the people be instructed in planning for funerals?
20. What should be the minister's attitude in reference to death?

XXVII

EVANGELISTIC AND SUNDAY-SCHOOL MUSIC

Class Room Suggestions: An address by a really spiritual singing evangelist may supplement what is offered here. If several students should analyse a few of the more popular evangelistic song books, it might be helpful. A like discussion of various types of Sunday-school song books from a practical standpoint might bring out valuable material.

A. MUSIC IN EVANGELISTIC WORK

1. The Mission of Song in Evangelism

a. The Purpose of an Evangelistic Campaign. An evangelistic campaign is not usually organised for mere instruction. There may be a striking review of the instruction already given in the home, in the Sunday-school, in the regular service and by the printed page, but that review is not made for the purpose of impressing the memory so much, as it is to vitalise the truth already intellectually accepted. Primarily the whole purpose is to compel a definite decision on the part of persons who know their duty, but have not done it.

b. Factors Needful to a Decision. To reach a decision three things are necessary: to appeal to the judgment with living, concrete truth; to stir the emotions that normally follow the clear apprehension of such truth and normally precede the action of the will; to create a definite, unescapable occasion and opportunity to make a decision.

c. Emotion Necessary to a Decision. The body of instruction having been previously given the problem is how to transform mere beliefs into convictions by emotionalising them. The wills of ninety-nine men are moved by

mere emotion where one man is moved by an abstract thought. Sacred music, creating and expressing religious emotion, is therefore an immense force in evangelistic work. The sincere feeling of a hundred devout souls is concentrated by a properly rendered Gospel song, and affects, in an intangible but invincible way, the minds and hearts of the unsaved persons present, and rouses feelings never experienced before. It gives vital force to facts and ideas that never seemed real until now.

d. The Psychic Side of Evangelistic Songs. On the merely human side there is here a psychic force, unmoral in itself, it is true, but like any other capacity of our nature, available for the highest moral and spiritual uses. If one will study God's methods of winning the unsaved, as exemplified in definite cases happening before our eyes, we shall find Him using the most trivial occurrences, the most unpromising lines of influence. It is not surprising, therefore, that He takes the exercise of song, with the attendant psychic force it generates, and, filling it with His spirit and using it for His purposes of salvation, makes it a mighty engine of power to lift men out of sin. God has laid His seal of acceptance upon the singing of the Gospel of salvation just as surely as He has upon its preaching.

e. Song Services Successful Without Preaching. Indeed, so valuable is the service of song in its varied forms and applications that, if properly managed, it may produce immense results without any regular preaching at all. The blessing of God may be expected on a series of song sermons, properly planned and conducted, as certainly as upon equally spiritual regular discourses.

A singing evangelist, who is fertile in spiritual comment and is a good leader of song, may be the very best helper a regular pastor can secure. If he is able, devout and dis-

creet, the pastor can afford to shorten his own sermonic contributions to the work and give the singer the larger place in the campaign, or step aside entirely. His share of the work may all have been done previously.

If the pastor is himself a singer, and has the endurance to both preach and sing, so much the better. "The singing parson" is still a great force, as much so as in the pioneer days. A well selected solo immediately following the sermon is extremely effective. But the minister must be sure that he has a pleasing, sympathetic voice, else he may only neutralise the effect of his sermon.

2. The Book of Evangelistic Songs

a. The Kind of Book Needed. Ninety-nine out of every hundred church hymnals have in view only the solemn convocation of the saints on Sunday morning. Hence it is necessary, when getting down to practical, effective, personal work, to secure a small collection of songs and hymns written and gathered expressly for evangelistic purposes. Not only the congregation by which the work is being done, but the character of the unsaved whom it is desired to influence, must be taken into account.[1]

b. Size of Book. Such a book need not contain over a hundred selections. Really, a score of well selected revival numbers would be sufficient under ordinary circumstances, as a few favourites will naturally be sung over and over, while the less attractive songs will have less power to impress and will incite less general participation.

c. Three Classes of Songs Called for. An evangelistic

[1] It should be strongly emphasised that these evangelistic song books are not to be used in the regular church services after the evangelistic campaign is over. They are too limited in their range of ideas and experiences and too lacking in the substantial elements of the church song to be continued in use.

song book should contain three classes of songs; the old standard hymns, the current popular Gospel songs, and an assortment of attractive new pieces. A new song that is really attractive is a wonderful force in a meeting, a force even greater than that of a better song already well used. It arrests attention; the people will sing a new song at home, on the street, about their work, thus linking their thoughts abidingly with the meeting and advertising it and creating interest in it.

d. It Should Be Well-balanced in Its Subjects. In analysing the character of books considered for this use, care should be taken to exclude mere haphazard collections of the editor's favourites. For the early meetings of the series, there should be songs of consecration and inspiration for the Christian workers. The songs of inspiration should be stirring and emotional, full of the physical stimulus of rhythm, as well as of striking appeal of sentiment. Then there should be hymns of prayer, hymns to and concerning the Holy Spirit, hymns of faith, courage and love.

For the unconverted, there should be songs of warning, of invitation, of exhortation, the more striking and impressive the better. These may be songs for general use or for solos, duets, or quartets. They must be songs that will "find" the people to be reached, appealing to their tender sympathies, their love of mother, father, wife or child, their fear of death and the hereafter.

Here is no place for dainty taste or personal fastidiousness, whether musical or literary.[2] Let it be reiterated

[2] "Yet, after the musician has vented his spleen upon this degenerate psalmody (*i. e.*, Gospel songs), an important fact remains. Music in worship is a means, not an end, and we are bound to consider how far these tunes serve their ends in mission work, which, after all, has not musical training for its object so

and reemphasised—it is the point of view of the unsaved, and the point of touch with those who are to be reached that will determine the standard to be observed, not that of the Christian worker.

A blank book into which the musical pastor, or the singing evangelist, can paste the Gospel solos he sings is very desirable. The loose leaf variety will be most practical. Really, there should be two copies made in order to provide for the accompanist.

3. Method and Spirit of Leadership

a. Freedom of Program. What has already been said regarding the methods to be used in congregational and solo singing in general, applies to evangelistic singing in an intensified degree. A larger liberty, a greater freedom from a prescribed program, is not only permissible, but peremptorily necessary. Listening to some evangelistic singers with their almost scolding demands for everyone to sing, their trifling witticisms, their exaggerated and fulsome praise of the singing of the people, one is apt to wonder how the work can prosper; but it does prosper, and in part because of the very liberties the leader takes with the people.

b. Spirituality Needed. The sheer secularity of some of the leaders of Gospel song, who seem to be conducting an old-fashioned singing school instead of a religious service, repels one. If they would add to their strong leadership an element of spirituality, and secure general participation, not by railing and scolding, but by creating

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much as the kindling of the divine spark in the hearts of the worshippers. Without doubt these songs touch the common throng; they catch the words to which they are sung and carry them."—J. S. Curwen in "Studies in Worship Music." Second Series.

spiritual interest, they could certainly be more efficient and inspiring.

c. Emotional Singing Called for. Evangelistic singing, therefore, must be emotional singing. We may imitate Isaac Walton's famous remark and say that doubtless God could give the showers of blessing despite slow, spiritless singing, but also doubtless God rarely does. But where there is objection to spirited popular singing there is usually also objection to evangelistic methods in general, and for the same reason—that it is distasteful and uncongenial to minds governed by regularity, decent order and invariable convention. One might as well object to one's skeleton as to criticise such persons. They give character, rigidity, and form to the life of the church and of the community. But the skeleton is not the source of the active, aggressive, conquering life of the body!

B. MUSIC IN THE SUNDAY-SCHOOL

1. The Responsibility of the Minister

While the minister will hardly exercise direct authority over the music in the Sunday-school, he ought to have a large influence upon its character. Unable to entirely escape responsibility, he should have a definite conception of what music ought to be used and how it is most likely to be made effective in his particular school.

Let us analyse the situation and seek the underlying facts that should determine his judgment.

2. The Underlying Facts

a. A School is Not a Service. The Sunday-school is a school, not a devotional worship. Worship is incidental, therefore, and not its characteristic feature. The didactic, hortatory attitude governs throughout, and will naturally

affect the choice of the hymns to be used. Purely devotional songs may be freely used, but it should be clearly recognised as educational, the purpose being to store the minds of the children with the great hymns of the church for the enrichment of their future religious experience.

b. Character of Hymns for Sunday-school Use. The hymns used must be largely didactic, hortatory and inspirational. That is the spirit of the assembly of younger and older people. The scholars are learning, the teachers are teaching, and the singing must be adapted to the general attitude. An occasional evangelistic song may be useful, but it is a mistake to make all the songs used of that character. A certain proportion of standard hymns may be used, if their meaning is made clear, and if an effort is made to memorise them.

c. Hymns Must Be Within the Comprehension of Children. Whatever the kind of hymns used in the Sunday-school, they must be within the comprehension and the plane of interest of young people and children. A great hymn may mean less to a child than a shallow one, because the chief meaning may lie below the line of its present mental and spiritual horizon. For a child of ten, "Jesus Loves Me, This I Know," has more value than "Love Divine, All Loves Excelling," magnificent as the latter hymn is for the inspiration of adult Christians. Simple hymns for the little ones, tangible, concrete, practical hymns for the older children and young people, and a sufficient portion of stronger hymns for the adult portion of the school, will form a varied diet in which all will find nourishment and strength. As the needs of the older persons in the school are largely met in the services of the church, a Sunday-school hymnal must contain chiefly materials adapted to the tastes of the younger members of

the school, and to the stage of their mental, artistic, and spiritual development.

d. Songs Must Appeal to Children. Furthermore, hymns for the use of children and young people must have a certain spontaneity, vivacity, and freedom of style not found in the hymns of the church. Their rhythms must be more varied and lively. Their phraseology must not only be more simple in vocabulary and less stilted in style, but more catchy in expression and more rememberable. The meaning must lie on the surface, evident and plain, not delicately hidden away in the folds of phraseology characterised by picturesqueness or preciosity.

e. Songs May Be Commonplace. Fortunately, the commonplaces of life are still fresh and vital to the children, and, still more fortunately, it is these very commonplaces that the children must acquire, if they would attain clearness of vision and build up strength of character. Let us, therefore, put away the egotism of judging everything by our own pleasure in it, and be content that our children sing many hymns that do not appeal to our own more sophisticated taste.

f. Music Must Appeal. Still keeping in mind the fact that persons whom the Sunday-school is chiefly to help are young and active, we inevitably reach the conclusion that the music to be used must be bright and lively, full of striking rhythms and creating spirit and enthusiasm. Pronounced march rhythms are entirely in order, as they are spontaneous among the young. Dance and waltz rhythms are more complicated and do not so much appeal to children. At the same time, all songs in three-four time with a bright movement are not necessarily objectionable.

g. Heavy Sunday-school Hymnals. In their devotion to artistic and literary standards some ministers conscientiously urge the introduction of Sunday-school hymnals

filled with heavy hymns set to heavier music. Here and there a school with unusual musical resources, with an unusually patient, persistent and efficient leader, or with a large percentage of children of foreign parents accustomed to slow, heavy, religious music, can make a fairly successful use of such a book. But the result in the average school is poor, listless singing and general apathy in the school's whole activity. It is a great mistake to use a song book below the level of the average culture of the scholars in the Sunday-school, but it is a more common mistake to use a dull, heavy book, because it is supposed to represent a higher literary and musical standard.

h. Music in the Departmental Sunday-school. The foregoing conclusions apply to the average Sunday-school. When we reach the large graded schools with entirely separate departments, the same principles apply, but the situation differs. Here we may have three song books of different grades, Primary, Intermediate and Adult, containing different grades of song. When we reach the Adult Department, we can use a heavier hymnal containing a much larger proportion of standard hymns. But even here the purely devotional and worshipful hymns are not to be freely used; rather, there is an emphasis of the stimulating, stirring, hortatory and instructional hymns, including the more thoughtful but popular Sunday-school songs, for even the adults are studying, not praying.

3. The Song Leader

a. The Superintendent as Song Leader. The school should have a regular leader for its music. That leader may be the superintendent, if he is musically competent. This arrangement has many great advantages in its favour; there is more unity of purpose; the superintendent is already in the saddle and is free to use many expedi-

ents to add interest, and to take extra time occasionally for practice.

b. The Leader Should be Master of the Situation. Whoever the leader is, official or unofficial, he ought to be master of the situation. This is even more true in a Sunday-school than in a miscellaneous congregation. It takes pronounced, live leadership to hold the mercurial attention of the children. They will bear criticism and even scolding, but they will not bear dull helplessness or flabbiness of character.

c. Unexpected Methods Valuable. The more surprises a chorister can spring upon his school, and the more unusual and unexpected are the methods which he can use to make his share of the service fresh and unhackneyed, the greater will be the interest aroused, and, therefore, the more general will be the participation of the school. Some phases of Sunday-school work will bear a certain amount of routine without suffering, but its music, never!

4. Supporting Instruments

a. The Piano. Owing to the markedly rhythmical character of Sunday-school music, the piano is a better instrument for accompaniment than the organ. A combination of the two will be found quite effective. The difficulty in that case is to keep the piano in tune with the organ, the variations of temperature during the winter making a certain variation of pitch in the former instrument almost inevitable.

b. Orchestral Instruments. If orchestral instruments can be secured in addition to the piano, they will add richness and colour to the general effect. Stringed instruments and wood wind instruments, such as flute, clarinets, and oboes, are always desirable in any reasonable number. The same is not true of the brass wind instru-

ments, which unfortunately are more common. A school or congregation must be exceedingly large to call for more than one cornet.

c. Excessive Instrumental Support. Zeal to build up the music sometimes leads to the quite common mistake of drowning out the singing of the school by excessive instrumental support. Where a competent precentor is leading, it may be well to provide a few more violins and clarinets, or flutes and, if really needed, an extra cornet. In general, avoid making the instruments obtrusive and prominent.

REVIEW QUESTIONS

1. What is the purpose of an evangelistic campaign?
2. What factors condition a decision to accept Christ?
3. What is the function of emotion in evangelistic work?
4. How do evangelistic songs operate psychically?
5. How can evangelistic services succeed without regular preaching?
6. Why is a special song book necessary in an evangelistic campaign?
7. What are the essential characteristics of such a book?
8. What is the spirit of evangelistic singing?
9. What methods need to be used?
10. What must characterise evangelistic singing?
11. What differentiates a Sunday-school from a church service?
12. Given a school and children, what should be the character of the hymns?
13. Why may such hymns be commonplace?
14. What is the result of using heavy hymnals in the Sunday-school?
15. State the characteristics of a good leader of Sunday-school music?
16. What instruments should be used to support the voices?

XXVIII

THE SONG SERVICE

Class Room Suggestions: Have the students prepare programs of the various types of song services, using the hymnal as a basis for part of them and a Gospel song book for the rest. Bring out the psychological reactions of the several items in each, and criticise the construction of the program on that basis.

Before taking up the discussion of the song service, it may be well to study the evening service again from a different point of view. The reasons for its differentiation from the morning service and the methods of securing the needed variations need further emphasis. Only thus can we reach the fullest justification of the service of song.

1. Two Sunday Services

a. Futility of Two Similar Services Each Sunday. No one will deny that variety adds interest and that routine dissipates it. That is a commonplace so bald that the average preacher would resent it as an insult to his intelligence to dwell upon it. Yet that same minister will have two churches services every Sunday in the year as exactly alike as two peas in a pod, and will then complain that not only outsiders, but his own people as well, fail to attend both.

One looks in vain through the Bible to find any rule, Jewish or Christian, making two exactly similar services every Sunday obligatory. Church disciplines contain no law requiring them. Yet in spite of lack of authority or of adequate reason for it, probably a hundred thousand

preachers in this land lay upon themselves the burden of preparing two sermons each week, when probably one would usually be amply sufficient. Just think of a hundred thousand useless, futile sermons every Sunday!

Does not the very statement of the facts suggest that these communities will only support properly a single service such as we call regular? Is it not easy to take the next step and infer—not, as we practically do in summertime in our cities, that a second service is unnecessary—but that the second service should be different in method and character?

b. The Purpose of the Evening Service. Little by little, many of our churches have confined all their hopes and efforts for the salvation of the unsaved to their Sunday-school scholars. A minister once stated publicly, that it was impossible to get any conversions outside of the Sunday-school, and that, therefore, he deprecated any efforts to secure the attendance of adults at a revival service that was contemplated. In a sense he was right, for at his evening services he had an empty house, no efforts having been made to attract the unconverted people of the community.

The aggressive, versatile, musical pastor has no difficulty in filling his evening services with unconverted people. He baits his hook for them, and they come in throngs. It is no particular miracle that his church grows by leaps and bounds, for when his revival meetings begin it is easy fishing in that crowded evening service. The Sunday-school and the evening congregation are the two feeders of the church, its two opportunities for building up the life and working strength of the congregation.

c. Emphasising the Evening Service. Most ministers look upon the morning service as the principal service and concentrate their time and energies in preparing for that,

giving the evening service what of strength and material remains. That this is a wrong policy, subordinating the saving of the lost sheep to the care of the ninety-nine safe in the fold, hardly needs discussion. The evening service calls for more fertility of resources, and alertness of mind than the somewhat standardised morning service. There is greater need of originality and freshness of method.

2. Giving Variety to the Evening Service

a. Varying the Topics. A previous full discussion of the free order of service, in its relation to the securing of a larger evening attendance, makes necessary here an approach from a new angle. The addresses or sermons in the evening should be based on concrete and every-day topics, treated in a less sermonic style and with a more popularly appealing treatment.

There is a long list of special days that can be best observed in an evening service. The alert-minded minister will find special denominational and local days and anniversaries to commemorate. Merely to preach a formal discourse bearing on these occasions is not enough. Gray matter must be lavished in providing matter and methods that are appealing to the eye and ear, to the mind and heart, of the people.

There is abundant and varied music for all these festival days. Publishers vie with each other every year in issuing new and attractive solos, duets, quartets, anthems, cantatas and Sunday-school services for the more important days. They cater to all tastes and capacities, so that, no matter what the circumstances, there is plenty of music available.

3. Song Services

a. A Great Variety of Song Service Possible. In a

previous chapter it was suggested that a wise preacher will vary his services, making the purpose of each service the arbiter of its form, method and content. Some services will have little music, and much sermon, because the subject demands more time for the consideration of its theme, while others will have a great amount of music and a very short sermon.

The next step will be to make the music the vehicle of the evening's message, and to feature a song service.[1] This may range from a mere religious "sing-song" made up of miscellaneous numbers sung by the congregation, to a more unified program with a definite subject and a more clearly defined purpose of information or inspiration.

b. Song Service of Inspiration. There may be a service with an unusual amount of singing and a short sermon. There is no effort to arrange the selections in a logical order, and there is little or no talk outside of the comment upon the numbers rendered. The choir can reproduce anthems sung in preceding regular services, and the soloists can sing effective numbers already rendered. By choosing the congregational hymns with reference to

[1] Dr. Cleland B. McAfee gives his experience with song services in "The Choir Leader," and whatever this distinguished musical minister says about music in the church service, calls for attention: "Note the difference between the regular service and this special musical service. Ordinarily the music must be selected with a view to the theme of instruction, which is to be presented in the sermon; that is, the theme of the music is determined by the theme of the sermon. It gives the minister his chance to make of the service a piece of worship rather than a concert. He can point out how the anthems and solos and hymns work together, and can suggest to the people what impression they should seek to have when the service is over. If the minister has had opportunity to study the words of the music beforehand, he will be able in a few sentences to point out the important impression which the music is intended to illustrate and enforce."

the theme of the service and by appropriate turns of thought bringing some sort of relation between the subject of the evening and the choir and solo contributions, a certain amount of unity may be secured.

The miscellaneous song service calls for no special theme to which the individual numbers are subordinated. It has the advantage of permitting a great many miscellaneous hymnological and musical facts of more or less general interest. Its chief purpose, however, is inspiration and emotionalisation.

A very effective form is the " favourite hymn " service made up of hymns chosen by the audience. A call may be publicly made on the previous Sunday for the favourite hymns of the individual members of the congregation to be handed to the pastor with names attached. In selecting from these, two considerations should be given weight: the number of votes given the individual hymns and the effectiveness of comment possible to the several hymns. With each hymn the person selecting it may be asked to state why it appeals to him. This will presently get stiff and it is better to take ten minutes to let the voters spontaneously volunteer the reasons or experiences that led to their choice.

In responsive audiences, the services may be purely spontaneous, simply singing the hymns suggested by persons in the congregation, and improvising such comment and illustration as may be suggested on the spur of the moment. This lazy way of holding a song service has its dangers, unless the minister has read widely on the subject of hymnology or has a genius for illustrative anecdote.

A better way of constructing an inspirational song service is to have a list of anthems and solo numbers to be supplied by the choir and then find a general topic under which they can be coordinated, turning to the hymnal for

the missing points which will round out the subject. With a definite theme and a definite purpose, with pointed and earnest comment on the hymns and choir numbers to focus them on the desired objective, with material so arranged as to produce a cumulative effect and a strong climax, such a service may have a greater unity and a greater inspirational value than a sermon on the same topic.

c. Song Services of Instruction. Instructional song services may be used to give the congregation needed information regarding the history and authorship of hymns, individually or collectively. A series of them may be given entitled "Evenings with the Sacred Poets," giving an evening to each of the leading hymn writers from Moses to Washington Gladden or Fanny Crosby. A review of their life work, the singing of their best hymns by the congregation, by the choir, or by individual voices, with comments upon their individual type of piety, or upon their literary style, can be made attractive and profitable.

The same methods may be used regarding the composers of hymn tunes and Gospel songs ranging from Martin Luther to Chas. H. Gabriel. Where the material for personal review is scant, periods or schools may be considered. A service devoted to the learning of some new hymn tunes may be made interesting by discussing the composers and their work, or by commenting upon the hymns to which the new tunes are to be sung.

Both devotional and cultural results may be secured by means of cantatas and smaller oratorios sung by the choir, and linking these with their Bible sources. One choir sang selections from Bradbury's cantata, "Esther," and the pastor preached a short sermon on that charming character. "Ruth," "The Feast of Belshazzar," "Israel in Egypt," "Joshua," and others may be treated in the same

way. One pastor who had a large chorus choir divided up "The Messiah" into sections, using Nos. 1 to 7 inclusive for Advent, Nos. 8 to 17 inclusive for Christmas, Nos. 22 to 32 inclusive for Passion-tide, Nos. 44 to 55 inclusive for Easter, Nos. 33 to 36 inclusive and Nos. 44 and 55 to the end for Ascension Day. This opens out large possibilities with other oratorios.

d. Merely Cultural Aims Not Admissible. To make these song services purely educational and cultural is a serious misuse of the religious opportunity the church service affords. To sing and play the grand masterpieces of religious music is a good work well worth doing, but it is not a work for church services. It is in place to reiterate that the standard is not one of artistic excellence, but of practical and spiritual efficiency. The church is not God's agency for the spread of beauty, but for the development of personal righteousness and of loyalty to Him.

4. "Sacred Concerts"

If devotees of the regular church service look somewhat askance at the song service, which may be given value in making the musical service of the church more genuine and effective, what have they to say regarding the "sacred concert"? It frequently presents merely secular music, with only religious numbers enough to give it a homeopathic flavour of devoutness. Sometimes the music is all religious in text, but not in rendering.

The very name is suggestive of personal vanity and display. If you call a song service a "sacred concert" there is something lost. The idea of personal pleasure is substituted for the idea of worship, and, in spite of the sacred character of the music, the whole attitude is one of selfish pleasure, not of humble devotion. Richard Storrs Willis recognised the difficulty: "It is a difficult thing to be

musically gratified and entertained and to be worshipping God at the same time."

The song sermon, and even the song service is very valuable and ought to be used very much oftener than it now is, even in the most musical churches; but it should never, either unconsciously or consciously, degenerate into a "sacred concert."

The music in a song service and a "sacred concert" may be exactly the same, but the underlying purpose and spirit are as wide apart as the antipodes. While a few persons may get good out of a sacred concert, because they bring a religious spirit to its hearing, and so exalt it to the higher plane, what about the other hearers who attend "for the fun of the thing"?

5. Suggestive Outline of a Service

Perhaps it will be suggestively helpful to give a report of a Thanksgiving song service the writer held some years ago. The pastor asked for it during the middle of the week, so there had been but one rehearsal with the chorus choir. Several anthems of praise rendered during the preceding month were freshened up and a new one was learned. The solo work during the same time was canvassed, and selections were made that would fit into such a service. As two of the soloists were out of the city, word was sent them to supply solos, trusting to Providence that they would prove fitting. What they finally brought in had no evident relation to Thanksgiving at all, but they were made to serve the purpose. The general idea of Thanksgiving dominated the program, of course, but there was no effort to secure relation between the separate numbers.

In opening the service, it was suggested that as the minister was the mouthpiece of the congregation before God in prayer, so the choir was its representative before Him

in praise. A few earnest words on the actual divine presence were followed by the "Gloria" and a short Thanksgiving invocation. The Forty-eighth Psalm was read responsively, to which succeeded an anthem, "The Lord Reigneth." The congregational hymn, "Lift Up the Gates of Praise," was followed by prayer by the pastor. After the anthem, "Bonum Est," another responsive Psalm, the one hundred and third, was read.

Up to this point there had been general praise and thanksgiving and only enough comment to inspire thoughtfulness and sincerity. Before the tenor and soprano sang Sir Henry Smart's duet, "The Lord is My Shepherd, No Want Shall I Know," the loyalty of a sheep to its shepherd was referred to, and how, being dumb, its eyes yet spoke of appreciation and gratitude for tender care and provision. There was no evidence of a critical attitude in the congregation, but an earnest responsiveness to the message. A tenor solo on "My Mother's Prayer," illustrated another reason for thanksgiving: religious home influences. A tenor and alto duet, a setting of Tennyson's "Crossing the Bar," at first looked out of place, but by means of proper comment fell into its place and gave another and pathetic touch, for it was made the basis of thanksgiving that we should

> "Meet our Pilot face to face,
> When we have crossed the bar."

A soprano soloist immediately sang a very tender dream of heaven in a spontaneous, inspired way and there was thanksgiving for the home that awaits those who are faithful. A men's quartet sang very tenderly "Face to Face," as the chief joy of heaven to be thankful for in advance. Thus the most inappropriate numbers, two of them brought in after the service was just ready to begin,

were so applied and commented upon that they became the most striking and impressive parts of the whole program.

After a half hour of addresses—twice as long as was intended—expressions of thanksgiving by representatives of different parts of the church life and work, the congregation was called upon to give thanks that they were neither Turks nor Hottentots, Germans, nor Englishmen, nor members of any other nation or race, but plain Americans, and all sang with great vigour, "My Country, 'Tis of Thee." After the benediction, the eagerness of spirit, and the assurances of personal help and inspiration, proved that the purpose of the service had been realised, at least to some degree.

To criticise this service is easy. That is the reason it is chosen as an illustration. There was not enough congregational singing. Two hymns and two anthems by the choir were crowded out by persons who took ten minutes each to make the suggested three-minute talks. But in spite of its manifest shortcomings, the service was effective and illustrated what could be done with the most untoward materials.

REVIEW QUESTIONS

1. Why are two similar services on Sunday likely to be futile?
2. How should the evening service differ from that of the morning?
3. What should be made the purpose of the evening service?
4. In what way should its exercises be varied?
5. What differing types of song services may be employed?
6. How can the inspirational song service be best constructed?
7. What is the danger in the "spontaneous" song service?
8. What varied results may be secured from the instructional song service?
9. Why are sacred concerts not permissible.
10. What are the weak points of the suggested song service?

XXIX

THE SONG SERMON

Class Room Suggestions: The students of the class should be asked to bring in outlines of song sermons, including the titles of the hymns and numbers to be sung. Catalogues of music publishers can be consulted for anthems, and solo numbers. If at all possible a model song sermon should be preached and sung, led by one of them, co-operating with some invited choir. A prayer meeting talk can be given with the help of the class alone, as there need be no choir or solo assistance.

1. The Difference Between the Song Service and the Song Sermon

It will be a short step from the organised song service to the song sermon, yet they are essentially different. In the song service the music is the fundamental factor and the speaking parts are merely incidental enforcement and comment upon the musical numbers. In the song sermon the sermon is the controlling element and the music is merely illustrative and incidental material. This distinction is important.

2. The Value of the Song Sermon

a. General Attractiveness. The song sermon has novelty enough to attract a large audience, without any sensationalism that will offend fastidious people. It gives the opportunity for wide participation on the part of the church, so much desired in recent years.

b. Emotional Power. It appeals to the emotional natures of an average congregation much more powerfully than can any sermon to their minds. It makes possible the treatment of some subjects of a tender and sympa-

thetic character that no regular sermon can successfully present.

c. The Importance of Utilising Emotion. Of course, there are men who live in a thin, serene atmosphere of intellectual interest, who deprecate any appeal to the sentiments and hence would seriously object to the song sermon and its proposed effects.

Such men are blind to the possibilities of good that lie in the utilisation of this fundamental faculty of the human organisation. The wiser man, on the contrary, believes that God knew what He was doing when He made the emotions an essential part of our natures, and hence is willing to accept the limitations and to utilise the powers of these emotions as freely as he does those of the intellect. The song sermon is an appeal to the emotional nature and, if properly planned and conducted, it has, as such, a value and an effectiveness that should be emphasised and commended.

3. The Structure of the Song Sermon

a. Introduction. The exercises introductory to such a song sermon should be worshipful, of course, but they should be in absolute harmony of feeling with it. If "Marching Orders" is the aggressive missionary theme, there may be a magnificent Te Deum, Venite, or Jubilate by the choir, and jubilant hymns of devotion, such as "Hark! Ten Thousand Harps and Voices," or "Oh, Could I Speak the Matchless Worth," by the congregation. If the theme is "Songs in the Night," the opening will be still worshipful, but sweet and tender, harmonising with the consolation and comfort brought to those who sing songs in the night of affliction, sorrow, and difficulty.

b. The Choice of Theme. The choice of the theme is very important. Historical subjects are not entirely out

of the question, but call for a keen eye for the dramatic and emotional phases. The lives of Joseph, Moses, Ruth, David, present situations that could find hymnic and musical expression. Themes that are purely didactic are next to impossible. "The Reconciliation of Paul's Emphasis on Faith and of James' Emphasis on Works" would present few angles on which hymns could be hung. As already suggested, there must be a certain emotional content in order to give the song element something to express. "Joy in Christ" would be entirely practicable, but "The Joy of Trust" would be too limited in scope, as it probably would not be possible to find the materials with which to cover the points one would care to discuss under the theme.

c. Securing Needed Music. Perhaps the wisest plan is to take some very general theme—"Salvation," "Coming to Christ," "Consecration," "The Holy War," "In the Vineyard," "Trusting Christ," "The Divine Love," "Watchfulness," "Prayer and Its Answer," "Perseverance of the Saints," "Sustaining Grace," "The Way to Calvary,"—and go over the musical resources at hand. It may be found that some of these subjects can be subdivided, limiting them more definitely, and so making them more striking and impressive. If the preacher does not know the resources of the choir, he had better formulate and analyse several subjects and submit them to the choir leader, who can decide for which of them he can furnish the most illustrative music: solos, duets, quartets and other concerted numbers.

d. The Outline Should Be Sketchy, Not Detailed. The preacher who has acquired the analytical habit of mind will be in danger of laying out his plans too logically. The treatment should not be minutely analytical, but sketchy in character. The resources in hymn book and choir reper-

toire are too general in matter for anything more than a suggestive development.

It should be emphasised that a closely logical treatment of the subject is not possible. The more important matter is the transition from one point to another, and the clear relation of a musical number to that which precedes, to that which follows, or, better yet, to both. While the treatment must have progress, that progress should be emotional rather than logical. There should be climaxes of interest, but each climax should be a distinct advance upon the one that went before.

e. Two Ways of Using Musical Numbers. The hymns and other musical numbers selected may be used in two ways: to present the points of development directly, or to illustrate them. The former is somewhat the more effective, but the latter the more convenient, for it makes possible the use of subjects otherwise impossible. Many a hymn or song, that on the surface would have little relevancy, can be used with good results, simply as an illustration of a phase of a much more extensive thought developed by the preacher's comment.

f. How to Secure Emotional Progress. Indeed, only in this way can the necessary emotional progress be secured in many cases, for the direct emotional value of a given leading division of thought may be less than that of others which have preceded it, and it will therefore peremptorily demand from the musical numbers such emotional supplementing. Here is the place for fertility of mind, quickness of apprehension, and readiness of adaptation.

4. Selection of Music

a. Variety Needful. In the selection of the music great care must be taken to provide variety. The congregation should have at least one-third, if not one-half, of the pro-

gram in familiar hymns and songs. The choir should have perhaps half of what remains for purely chorus work. The rest of the program may be made up of solo numbers for one or more parts.

b. The Style of the Music. No set, artistic music should be allowed. We are not discussing an artistic sacred concert, but a song sermon, in which the matter and manner are subordinated to the result to be reached. Avoid music that the congregation cannot appreciate.

5. Effective Handling of Materials

a. Unifying Materials. The chosen hymns, responsive reading, songs, anthems, solos and other matter having been arranged, it remains for the preacher to weld them all together into a unified whole. He will read so much of the hymns and texts as serves his purpose, perhaps illustrating these with anecdotes and historical or personal events, but never leaving out of sight the leading thought of his discourse as he proceeds. He will read the texts of the music sung by the choir and by the soloists and bring to bear the thought conveyed and the feeling expressed. Not that he is to talk incessantly and lengthily, but he must use the combined resources of eloquence and music to make a definite spiritual impression.

b. Transitions from Sermon to Song. Perhaps the most difficult part will be the graceful, spontaneous leading up to the hymn or text to be sung. To drag it in by brute force is to lose its value. The preacher will not permit any of the usual formulas of introduction to interrupt. The singers are nothing, it is the message that counts; the acquired momentum must not be retarded for a moment. As soon as the last note is sung, the preacher must go on knitting the music just sung to what he has to say, allowing no hiatus.

If the congregation is to sing a hymn, its number should be given incidentally a minute or two before they sing, the preacher going in with his reading of the hymn and his comment upon it. There should be not a moment of waiting for the people to be ready. That would be fatal to the steady increase of emotional temperature.

Awkward pauses must be absolutely avoided. The organist must have his music arranged before him, and his fingers on the keys, the choir must be ready to sing as soon as they can catch the pitch when the minister gives the signal of glance or position. The choir leader and organist each must have a program in hand and keep close watch upon it, so as to be ready on the instant when the preacher calls for the music. Every member of the choir should have a copy of the program in hand. The organist should eliminate all the preludes and be content with a single chord to give the pitch. This is as true with the congregational singing as with the choir. There should be a signal agreed upon by which the preacher can stop the music instantly at a given point, should he wish to interject a bit of comment.

c. The Treatment Should Be Free and Spontaneous. He should avoid a spiritless, mechanical treatment as he would sin. Sometimes he will announce the song first with only a few introductory words, and make his application afterwards. Again he will make his remarks before he announces the song, or it may best suit his purpose to introduce his discussion between the verses, although never while the congregation is standing. Varied, sprightly, glowing, anecdotal, or epigrammatic treatment in a free, spontaneous way is what is needed.

A song sermon calls for great versatility, pliability, and readiness of discourse. It calls for light, deft touches. It is sharp-shooting, not bombardment. There is no time for

acquiring the momentum the best minds of the phlegmatic type find necessary, for while the preacher may occupy more than half the time of the sermon, only rarely ought he to talk uninterruptedly for five minutes.

d. The Service Should Be Short. Such a service ought not to be too long. One or two anthems, three hymns, and one or two solos, or duets, or whatever else is provided, will be ample. The very intensity of such a service is apt to bring on a reaction if it is continued too long.

e. A Choir Not Essential. In the foregoing discussion the co-operation of a choir has been taken for granted. But the choir is by no means essential to the success of a song sermon. Some of the most satisfactory song sermons ever given depended entirely upon the congregation for musical support. The lack of variety was the only drawback, but that was fully made up by the absence of the stiffness and self-consciousness which solo and choir numbers are apt to introduce.

6. Illustrative Outline of Song Sermon

a. Topic and Subdivisions. Not as a model, but as a practical illustration of a song sermon, here is an outline of one given with good effect. The organist was asked to play a quiet but massive prelude. The general topic was "God's 'Come'!" It was broadly divided into

God's "Come" to the Unsaved!
God's "Come" to the Backslider;
God's "Come" to the Christian;
God's "Come" to Final Reward.

b. Development of Service. Introduction. As an introduction "God's 'Come' to Worship" was suggested and Heber's "Holy, Holy, Holy, Lord God Almighty"

was announced. At the close of the first verse, the leader reconstructed with as few and as vivid words as possible the picture of the heavenly adoration as given by John the Revelator, and the congregation sang, with a clearer sense of the sublimity of the lines, the stanza,

"Holy, holy, holy! All the saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before Thee,
Which wert, and art, and evermore shalt be."

After the hymn the pastor read Matthew 11:25-30 and led in a prayer of mingled worship and thankfulness for God's open door of mercy. After the announcements and offertory, and the anthem "Behold, What Manner of Love," the main theme was taken up.

God's "Come" to the Unsaved. God's "Come" to the unsaved was prefaced by a clear description of their separation from God, from His infinite store of love and sympathy, of help and care, from His messages of mercy, from His saints on earth and from His hosts of praise on high. Then the congregation sang "Come, Ye Disconsolate." After a few words of urgent invitation to accept Christ, they were asked to adopt the great hymn of Toplady, "Rock of Ages," as their own sentiment, the pastor reading it with earnest tenderness. Without announcement or a moment's delay, the choir sang Dudley Buck's setting of these words.

God's "Come" to the Indifferent or Renegade Christian. This point was based on Hosea 14:1-7. The picture of the backslider was drawn with as fine a definition as the speaker's mental lens would allow, emphasising the sin of backsliding with the appropriate passages from the tenth chapter of Hebrews. The congregation sang the

second, third and fourth verses of "The Backslider's Hymn," "Oh, for a Closer Walk with God." Instead of this hymn, a soloist might have sung "Weary of Earth, and Laden with My Sin" to the tune found in the hymnal, or with some other expressive setting. The opening of the door, that had been partly or entirely closed against Christ, may now be given expression in the last verse of the congregational hymn, "O Jesus, Thou Art Standing."

God's "Come" to the Christian. (a) To a Deeper Spiritual Life. In the development of God's "Come" to Christians to a profounder spiritual life, the minds of the Christians present were led first to a contemplation of what God had already done for them, and then to a sense of still larger possibilities that lay before them, leading up to the singing by the congregation of Mrs. Prentiss' hymn, "More Love to Thee, O Christ." The need of a more explicit faith was stressed which led to a setting of Adelaide Proctor's "I Do Not Ask, O Lord, That Life May Be" for a solo voice. The exhortation to strive for this spiritual progress culminated in the singing of Doddridge's hymn, "Awake, My Soul, Stretch Every Nerve," to Handel's ringing tune, "Christmas."

(b) To Christian Service. But God's "Come" to the Christian was not only to inner development in grace, but to the labour and battle connected with the advancement of His kingdom on earth. A little picture of the great army of God keeping step to the rhythm of the unfolding of the divine purpose, a little reference to the magnificent music of Sullivan, and the congregation sang S. Baring-Gould's "Onward, Christian Soldiers" to Sullivan's "St. Gertrude," with extraordinary vigour and spirit.

The minister stopped the singing after the first verse to emphasise the spiritual unity of the Christian Church, in all lands, in all ages, in all parts of God's universe, as por-

trayed by the second verse. Before the last verse the minister again halted the singing to call attention to the song of praise sung by the saints as they marched to victory.

God's "Come" to Final Reward. The military figure was carried over into the next division, and the splendour of victory was brought out by allusions to the triumphal processions after the great wars, both ancient and modern, leading up to the congregation's pealing out Dean Alford's "Ten Thousand Times Ten Thousand," to Dyke's "Alford." The "hour and article" of the passage over was tenderly referred to and the choir sang Barnby's setting of Tennyson's "Crossing the Bar." The minister's vivid picture of the welcome awaiting beyond the bar led to "Jerusalem the Golden," sung by the congregation to Ewing's noble tune.

The Summing Up. The invitations of God were summed up tenderly and impressively and the choir and congregation sang Charlotte Elliott's "Just As I Am Without One Plea," to Bradbury's tune, "Woodworth," indicating their individual and collective reply to God's invitation. The benediction followed.

7. Illustrative Outline of Prayer-meeting Song Talk

This same method can be used in prayer-meeting talks as well. There will likely be no extra musical help, the only dependence being on the people present. This use may be best illustrated by the outlines of an actual prayer-meeting talk given by the writer some time ago. It is not a model; it is only intended to be suggestive.

His rather hackneyed theme was "Prayer," but it needed fresh treatment all the more in that the subject had become a little worn.

a. Consciousness of God's Presence. His first proposition was that there could be no true prayer without a consciousness of God's presence. The cares of life were to be put away. Nothing should hinder those present from coming face to face with God. What better way of praying for that communion than by singing "Nearer, My God, to Thee"? Every verse was freshened up and made real with pertinent comment which, of course, cannot be reproduced here.

b. Worship. The next essential of genuine prayer was worship. A prayer that does not include adoration of God is a mere beggar's plea for personal favours—selfish and self-centered. He asked the people, since God was actually present, to worship Him by singing, in a truly adoring way, the hymn, "Come, Thou Almighty King," again with illustration and fervent comment.

At this point one of the members was asked to lead in a prayer of pure adoration and worship. This was followed by the responsive reading of the Forty-seventh Psalm.

c. Consciousness of Need. The next essential point in prayer was consciousness of need. Dependence on God, helplessness without Him, weakness and impotence of one's self, all drive the soul to prayer. This prepared the way for the singing of Mrs. Hawk's "I Need Thee Every Hour," three verses of which were sung with great earnestness and deep feeling.

d. Communion with God. But there must be something more than a sense of need, something beyond even worship. There must be communion with God—comradeship. We must delight ourselves in sheer companionship with God. One verse of "Sweet Hour of Prayer" was then sung and after a few more expressions of delight in God, the Gospel song, "Jesus Is All the World to Me" was sung with enthusiasm.

e. The Need of Faith. Faith was then emphasised as essential; essential to the relation of the soul to God, before prayer can be made, essential to the vigour and earnestness of the prayer itself; essential as the vehicle through which the power of God can be brought into connection with the desired result of prayer. The congregation sang one verse of "My Faith Looks Up to Thee" and then, after comment on the basis of faith, followed the hymn, "How Firm a Foundation, Ye Saints of the Lord."

f. Prayer for One's Self. The subjects of prayer were rapidly considered: "The Prayer for Divine Care" in connection with which "God Will Take Care of You" was joyously sung. "The Prayer for Divine Guidance" was expressed in the hymn, "Saviour, Pilot Me."

g. Prayer for Others. We have a right to pray for ourselves, but not exclusively for ourselves. Anyone who prays invariably for himself alone is still in the kindergarten class in God's school. Sankey's song, "For You I Am Praying," was resurrected and sung with great effectiveness.

h. Prayer for Final Acceptance. This was dwelt upon with great earnestness. Death, than which nothing in the future is surer, means heaven to the Christian. He should dream of it, dwell upon it in his thoughts, plan for it, get ready for it. The singing of O'Kane's "The Home Over There" was dignified but enthusiastic.

This service lasted exactly sixty minutes. Judging by the responsiveness of the people during the meeting and by the personal assurances afterwards, it was very helpful.

In both these programmes, only the thoughts that have immediate relation to the hymns are given. A great deal of illustrative, didactic and hortatory matter was included in the body of the interspersed talks. The points to be made and enforced were the controlling spiritual factors,

fully outlined in these pages, and the singing was simply contributory.

REVIEW QUESTIONS

1. What is the fundamental difference between the song service and the song sermon?
2. What are the advantages of the song sermon?
3. What relation should the introductory exercises have to the song sermon?
4. What are the limitations of choice of the themes of a song sermon?
5. How shall the needed music be secured?
6. What should be the nature of the sermon outline?
7. In what two ways should the hymns and musical numbers be used?
8. How shall emotional progress be secured?
9. What considerations affect the choice of the music?
10. How may the varied materials be unified so as to produce the desired effect?
11. What is important in the transition from the spoken sermon to its musical numbers?
12. What should be the nature of the treatment of spoken and musical materials?
13. How long should such a service be?
14. What can be done in the absence of a choir?
15. What are your criticisms of the suggested outline?
16. How can this method be employed in prayer service?
17. Suggest an outline for a prayer meeting song talk.

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Glossary of Common Musical Terms

A capella—Without instrument.
Accelerando (accel.) — Gradually faster.
Adagio—Slowly.
Ad libitum (ad lib.)—At will.
Affettuoso—Tenderly.
Agitato—Excitedly.
Alla marcia—March style.
Allargando—Slowly and heavily.
Allegretto—Slower than Allegro.
Allegro—Quick, lively.
Andante — Quiet, peaceful movement.
Andantino — Less slow than Andante.
Animato—With animation.
Ardito—With warmth.
A tempo—In time.
Brillante—Brilliantly.
Calando—Movement and force decreasing.
Cantabile — In singing style, smoothly.
Celere—Fast, rapid.
Coda—"Tail," closing passage.
Colla voce—With the voice.
Commodo—Quietly.
Con amore—With tenderness.
Con anima—With animation.
Con brio—With fire.
Con dolore—With dolefulness.
Con energia—With energy.
Con espressione—With expression.
Con forza—With force.
Con fuoco—With fire.
Con grazia—With grace.
Con moto—With motion.
Con precisione—With precision.
Con spirito—With spirit.
Crescendo (cres.)—Increase in loudness.
Da capo (D.C.)—From the beginning.
Dal segno (D.S.)—From the sign.
Deciso—With decision.
Diminuendo (dim.) — Decreasing in loudness.
Divoto—With devotion.
Dolce—Sweetly.
Doloroso—Mournfully.
Energico—Energetically.
Espressivo—With expression.
Forte (f)—Loud.
Fortissimo (ff)—Very loud.
Forte-fortissimo (fff)—As loud as possible.
Glissando—Glidingly.
Grandioso—Grandly.
Grave—Slow, solemn.
Gravemente—Gravely.
Grazioso—Gracefully.
Gustaso—Tastefully.
Impetuoso—Impetuously.
Indeciso—Waveringly.
Irresoluto—Undecided.
Jubiloso—Jubilantly.
Largo—Very slow.
Largamente—Expansively.
Legato—With smoothness.
Lentando—Growing slower.
Lento—Slow, between *adagio* and *grave*.
Maestoso—Majestically.
Marziale—Martially.
Meno mosso — Less motion, slower.
Mezzo (m)—Medium.
Mezzo forte (mf) — Medium loud.

Mezzo piano (mp)—Medium soft.
Mezzo voce—Half voice.
Moderato—Moderate movement.
Molto mosso—Hurry the movement.
Molto voce—With full voice.
Mosso—With movement, emotionally.
Pastorale—Gracefully, charmingly.
Patetico—Pathetically.
Pensoso—Pensively.
Pesante—Ponderously.
Piano (p)—Softly.
Pianissimo (pp)—Very softly.
Pia-pianissimo (ppp)—As softly as possible.
Pietoso—Tenderly.
Piu—More.
Poco—A little, rather.
Poco a poco—Gradually.
Poco lento—Rather slowly.
Pomposo—Pompously.
Ponderoso—Ponderous, strongly marked.
Portamento—Sliding from note to note.
Precisione—Precisely.
Presto—Very fast.
Rallentando (rall.)—Decreasing movement and force.
Recitando—Recitingly.
Recitative—Declamatory singing.
Religioso—Religiously.
Risoluto—Resolute.
Ritardando (rit.)—Retarding movement.
Ritenuto (riten.)—Movement decreasing at once.
Scherzando—Playfully.
Semplice—Simply.
Sempre—Always, throughout.
Senza—Without.
Senza Organo—Without organ.
Serioso—Seriously.
Sforzando (sf., sfz.)—Sudden strong accent.
Soave—Sweetly.
Solenne—Solemn.
Sostenuto—Sustained, without haste.
Sotto voce—In an undertone.
Spiritoso—With spirit.
Staccato (stac.)—Detached, cut off.
Tacet—"It is silent."
Tempo—Time.
Tempo primo—Original time.
Tranquillo—Quiet.
Veloce—Fast.
Vibrato—Vibrating quality of tone.
Vigoroso—Vigourously.
Vivace—Very fast.

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